KINEMATOGRAPH WEEKLY, 8/2/1951

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Kinematograph WEEKLY

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PATHE EQUIPMENT LTD.

IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

SHOWMEN'S CHANCE OF £6,000

A MAMMOTH showmanship contest, with £6,000 in cash prizes, will be launched on March 4 as the initial contribution to the industry's "Better Business" drive.

This "National Showmanship Contest" covers the whole of the United Kingdom and Eire.

The merit of all entries will be based mainly on three points:—The exploitation of film programmes;

Civic and public relations in all respects;

And outstanding improvements or innovations affecting the public.

Marks will also be awarded for business done, in comparison with the two previous years; these figures will apply only to admission moneys.

Special factors affecting different situations will also be taken into account.

The contest will extend over a period of 13 weeks, from March 4 to Saturday, June 2, and full details of the scheme are being posted to all exhibitors next Monday, February 12.

First prize for the winner of the main national contest will be two weeks' holiday for two in Hollywood (subject to the necessary exchange arrangements) or the Bahamas; or £750 in cash; £75 for the assistant manager and a week's pay for the staff.

The second prize is £500 for the manager; £50 for the assistant, and one week's pay for the staff.

Third prize is £250, £50 and half a week's pay.

In addition there will be six other national prizes, varying from £200 to half a week's pay, for managers, assistant managers and staffs; a large number of area prizes and certificates of merit for entrants who have not quite reached prize standard.

For the purpose of the contest the British Isles will be divided into 27 areas. And these will altogether provide 51 finalists.

The competition, which has the full co-operation of the "Kine.," provides equal opportunity to all.

It is ingenuity, initiative, energy, enthusiasm, and SHOWMANSHIP that will count.

Its aim is not to give or win prizes, but to create a new kinema-going public, so that the slogan, "Let's Go to the Pictures," will be echoed by the patrons at the box-office with "Let's Go to the Pictures Again."

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EADY ALLOCATION DETAILS

£75,000 for Making Children's Films

PRODUCERS TOLD INCOME WILL BE LESS THAN £1,500,000

CHILDREN'S film production is to be subsidised with an initial £75,000 maximum out of the first year's account of the British Film Production Fund. It has been agreed that up to 5 per cent. of the total income from the Eady scheme be set aside "for other purposes"—namely, the making of special children's entertainment films.

The agreement for sharing the money has been approved by the four trade associations concerned—BFPA, ASFP, CEA and KRS—and is expected to have the formal approval of the Board of Trade. The scheme was explained to independent producers who are not members of either the BFPA or ASFP at a special meeting in London on Monday morning.

R. P. Baker, BFPA president, was in the chair.

It was stated that the first 13 weeks' returns under the Eady scheme are not up to expectation and the levies from exhibitors indicate that the total collected at the end of the year will be substantially less than the estimated £1,500,000. The first quarter has yielded little more than £290,000.

Several independent producers protested that they were unfairly treated by the arrangement. They pointed out that there was no compensation for producers who were unable to obtain a circuit release, but who, nevertheless, had many bookings in independent kinemas.

The scheme originally proposed by Arthur Dent, that the share-out be based on number of bookings rather than distributors' gross receipts, was mentioned. But the chairman said that the meeting was not called to pass

Continued on page 7

Employees Want Olivier to Lead Wilson Deputation

NO date has yet been fixed for the deputation of the Film Industry Employees' Council to Harold Wilson, Board of Trade President, in order to raise with him the points in the policy statement discussed by the recent delegate meeting.

A Board of Trade spokesman told the KINE. on Tuesday that the ACT has said that it will stand aside and not send its own deputation to carry on talks with the President where they broke off a few weeks ago. Instead, the technicians ask that the resumed conference takes place with the FIEC deputation. And the Board spokesman said rather guardedly that he had heard that Sir Laurence Olivier would lead the deputation.

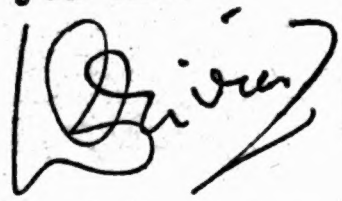
Gordon Sandison, general secretary of British Actors' Equity, of which Sir Laurence Olivier is a vice-president, said that he "hoped" Sir Laurence would join the deputation if he can fit it in.

Sir Laurence's secretary told the KINE.: "I have heard nothing about his joining the deputation although I have heard about a deputation going to the Board of Trade."

OLIVIER'S ANSWER TO THE TRADE

In Letter to the "Kine."

In reply to your communication of January 31, I must tell you that I have nothing to add to, or subtract from, my statements of Sunday, January 21.



MUDDLE OVER SPECIALISED SHORTS FOR TV

Deals Already Made

THE industry is faced with a new television dilemma. No one is sure whether or not producers are authorised to sell non-theatrical films to the BBC for televising.

On Tuesday afternoon, L. G. Parker, secretary of the ASFP, told the KINE. that as a result of a REP committee decision, his members have been authorised to sell such films for some time. It is understood that several business transactions have been made.

But at its last meeting the KRS council received a letter from Sir Henry French, director-general of the BFPA, in which he asked if the definition of what is a non-commercial or non-theatrical film is now agreed.

The renters decided that the trade should not let the BBC have any films, commercial or non-theatrical, and instructed their officers to raise the matter at the next meeting of the REP.

No meeting has been fixed. The KRS told a KINE. reporter on Tuesday that the REP committee did not ratify the proposal.

So far, no BFPA member has raised the matter, and no transactions to the knowledge of officials concerned have taken place.

The CEA agreed the principle of letting non-theatrical films go to television.

NO ACTION NEEDED ON "UNIT" PLAN

The Kinematograph Renters' Society is not expected to discuss the "unit booking" system with the CEA, says a KINE. reporter.

The renters argue that at no time has the society discussed the matter, and there is nothing on its books referring to it.

Our political correspondent says that the MPAA has officially dropped the system as a recommendation to its members, for which reason it was not a matter for discussion last year when the Anglo-American films agreement was revised.

Board of Trade officials appear to regard the matter now as quite unofficial, and something for individual renters to decide for themselves—either to drop it or continue it. Our correspondent says that the Board is not likely to take any action in the matter as the majority of renters has already discontinued enforcing the scheme.

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The High Quota Fallacy

EVERYONE is agreed upon the need for more British films being shown and earning profits from United Kingdom and world markets. It is the method by which this can be achieved which causes so much dissension Although a high quota has already proved valueless in ensuring quality production, there are suggestions that the Board of Trade should increase the quota next year and keep it at the level for a longer period than twelve months. That proposal we view with suspicion.

It is argued that such an arrangement would stimulate production because then films would stand a better chance of finding a circuit release rather than falling into the oblivion of a cutting room shelf.

But what sort of economy is this?

One grain of common-sense was spoken at the notorious Film Industry Employees' Council meeting. It was just this: "You can nationalise the film industry but you can never nationalise audiences."

Circuit bookers know what their audiences will or will not pay to see. Whatever justification there is for "freeing" the present release system, no reasonable executive will challenge the shrewd business sense with which our major circuits select their programmes.

A higher quota (even to some extent, with production affairs as they are, the 30 per cent. quota) would force circuits to accept all feature films—good or bad. And the bad ones would do no more than ease the producer's loss while jeopardising the kinema's business and having a long-term adverse effect.

It is because of this that the new National Film Finance Corporation scheme leaves something to be desired: as it stands the vertically integrated combines are tempted to cut any loss on distribution guarantees by giving any production made under the scheme a full circuit lease. The problem facing Harold Wilson is to stimulate production while not protecting the bad films which, on occasions, even the best producer makes. A high quota has caused one crisis: don't let us repeat that folly.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

THE news that up to £75,000 will be allocated out of this year's Eady scheme levy for the making of children's films will satisfy many people in the trade who felt it a sad blow to the whole industry's prestige when the Rank Organisation was unable to carry on its good work through the Children's Entertainment Film Department.

But who will get the money?

So far nothing has been decided by the various associations. But I believe many people concerned want to set up a central board on the lines of the JARO scheme. It might also function as a central renting organisation as well.

The Rank system was operated so that most of the production jobs were farmed out to various short film makers. And these companies in many cases were independent of the Organisation. So the industry still has production groups experienced in making such films to which the central board could go with its projects.

What about an executive producer? Although Mary Field has transferred her services to the British Board of Film Censors she might be persuaded to carry on the good work where she left off. I can think of no better selection.

SIDNEY GOLT, assistant secretary of the Board of Trade films branch, dealt with a barrage of questions at a trade Press conference on Tuesday, the sum total of which indicated that the KINE. has kept readers so abreast with current developments that there was little to add in the way of hard news.

I cannot help feeling sorry for Mr. Golt on these occasions, says a colleague, especially when he is pounded with the most impossible questions. On Tuesday, for example, one reporter seemed intent on proving to Mr. Golt that the Government has no film policy.

Now it is not Mr. Golt's business to discuss Government policy, but to implement it and to maintain smooth working arrangements with the trade. He made a most courteous reply and to some extent explained the film branch policy.

For my part I always find Mr. Golt's conferences helpful in so far as they fill in the details of the main trade news and keep one's mind clear on a variety of subjects.

HERE are just a few of those valuable "jig-saw" pieces which were gleaned on Tuesday:

If the Films Council finally approved the recent suggestion that quota be fixed for a three-year period in future, amending legislation would be necessary. But any such arrangement could be in the form of a general statement of policy by the President and the quota would still be formally fixed by Order each year.

The overall quota for the current year, taking into consideration the amount of relief given from the basic 30 per cent., is no less than 22 per cent. and no more than 25 per cent.

Details of defaults for the year ending September 30, 1950, will be published in about a month's time.

INCIDENTALLY, referring again to our series "Inside the Board of Trade," we pointed out then the valuable work being done by compiling details of British film exports to foreign markets. This is done by making use of British Embassies and Consulates and details of the regular reports coming to the Board are passed to the BFPA.

It operates rather in the way the U.S State Department collects its information, as you will see from today's "Close Up."

Now, I hear from Miss Ward, the principal who tackles this job, that the branch intends to publish surveys based on the information. Naturally, first copies will be sent to the trade Press, for which we at the KINE. are most grateful. It will supplement our own extensive world news coverage.

I SEE that the BFPA is again discussing the thorny subject of film festivals. Two more are fixed—Cannes and Berlin.

The producers have a rule to take part only in one each year. Personally, I think it a bad rule. Festivals may not bring much objective publicity, but if British films are not shown the adverse publicity as a result can be very "objective."

Make this a festival year for British films—on the Continent!

I WAS speaking to Arthur Watkins, British Board of Film Censors secretary, this week, and discussing the outcome of his recent talks with trade associations about poster advertising.

Arthur argues that a few films are being publicised with very misleading poster material of a nature which can only give the kinema a bad name among certain people in authority, and certainly only have a catch-penny value so far as sales appeal is concerned.

He seems well satisfied, however, with the reaction from the members of the Film Industry Publicity Council, and expects the trade to toe the line so far as publicity is concerned.

ONE thing he does not want is for the Board to have a system which, like the American scheme, would give the BBFC authority to censor poster material as well as films. I agree with him. But the FIPC might well consider setting out a simple code of advertising and the KRS members could be asked to accept this code on a voluntary basis.

A further point I discussed with Watkins was the recommendation before the London County Council that it retains the "H" certificate in order to indicate the difference between a "horror" film and an "adults only" film. The Board is anxious to co-operate with such a request and intends to let the LCC know of all film given an "X" which, previously would be classed as "Horrific."

But he makes an appeal to exhibitors not to exploit the new "X" certificate in advertising.

ALTHOUGH, as Sir Alex King put it, the lips of those who conducted the conversations with Sir Wilfrid Eady are still sealed, there seems to have got around an idea that the small exhibitor may receive special consideration.

In any event, whatever case the trade may put forward for concessions must be substantiated by figures. And it is up to the exhibitor to fortify his claim for consideration.

ASSOCIATING myself with Arthur Watts as a "realist," I imagine that the president's own statement that the present Eady scheme had brought in an additional £4,000 to the group with which he is associated is a pointer to the probable decision of the Treasury.

That, of course, is the doubling up of the present Eady plan.

Meantime, exhibitors are casting around for schemes which will enable the kinemas to profit without disturbing the Treasury's overall "take."

ONE of these is being sponsored by vice-president Mears. He propounded it at the North Staffs meeting, where Ald. G. L. Barber and A. T. Grant, the secretary, were admittedly impressed, and promised they would examine its implications.

Briefly, the plan is that the tax be paid on a percentage of takings with a certain basic sum allowed tax free. This proposal which is roughly on the lines of the personal allowance for income tax, has its points and appears logically feasible.

Unfortunately, I understand that a similar idea put up some

SPYROS SKOURAS

A. T. L. WATKINS

S. MYERS

B. SELIGMAN

CLOSE-UP

. . . He is a Good Anglo-U.S Relation

by PETER G. BAKER

W. NEIGHBORS

years ago by the live theatre was rejected.

The Customs and Excise is certain to reject it on grounds that whereas the present ticket system is foolproof so far as collecting the money is concerned, the collection of ET on a percentage basis would be open to too many anomalies.

CHATTING the other day with Mannie Silverstone, vice-president and general sales manager of 20th Century-Fox International Corporation, it seemed that there is not a corner of the world he hasn't visited in his mission to sell films. One moment I was listening to his experiences in the Far East, next the costly business of obtaining import licences in Spain, and from there to the prosperous market in New Zealand and back again to the Continent, where difficulties are steadily being surmounted.

A PLEASING personality, Mannie, whom I met at lunch in company with Bill Kupper, Jimmy Pattinson, Ken Hargreaves and John Ware, is now on a tour of 20th Century-Fox provincial branches to study trade conditions here. In company with J. F. Pattinson, director of sales in Britain, he left on Sunday to visit Newcastle, Glasgow, Dublin and Birmingham, returning to London Friday night. The following week he will be at Leeds, Manchester, Liverpool and Cardiff.

On February 23 Mannie leaves for South Africa and expects to be back in New York on or about March 10.

ACCORDING to my New York correspondent, Darryl F. Zanuck, Spyros Skouras and Charles Skouras are also heading for Europe.

Zanuck, scheduled to leave in February, will stop over in London for final editing of "No Highway," produced by Louis D. Lighton, and to discuss work on "The House on the Square," with Sol C. Siegel. He will then move on to Germany.

Spyros Skouras is making for Zurich to study latest technical developments in big-screen television, and will be joined there by his brother Charles, president of National Theatres.

GUEST of honour at the annual CEA banquet at Grosvenor House on March 13 will be Oliver Lyttelton, former President of the Board of Trade. It is a good choice.

Mr. Lyttelton is one of the few Parliamentarians who is fully conversant with the problems of the trade. He has displayed in debate an understanding and sympathy with our problems, and particularly those which concern British production, which, unhappily, are all too rare.

Whether if and when occasion arises he will be able to implement his opposition to entertainments tax is another matter.

PRECEDENT was created at the dinner-dance given to manager of CMA, Area B, by W. A. Hockman, which, I am told, was the first area CMA function to which ladies were invited. The experiment proved a big success.

During the evening, Bill Hockman made two presentations. The first consisted of a silver tray which was handed to Mr. and Mrs. L. B. Fancourt to commemorate their recent 25th wedding anniversary. The other was a silver christening set, the recipient being Kenneth Winckles (CMA director and administrator) whose wife recently presented him with a daughter.

A further presentation was made by F. Self (manager from District No. 16) of an "award of esteem," unanimously agreed to by all the showmen of area B, to C. Young (publicity controller) for his "magnificent showmanship at the recent Dorchester Hotel CMA 'Autumn Showmanship Stakes' presentation luncheon." The gift took the form of a Showman's Star, inscribed with the words: "The Guiding Light of Showmen."

COMPLETION of a quarter of a century of service to the industry certainly deserves appropriate celebration, and Arnold Williams is planning that the silver anniversary of National Screen Service will be an occasion of some importance.

One of the festive arrangements he has in mind will be a buffet dance which will be held on Tuesday, February 13, at the Caxton Hall, Westminster.

Another function for Valentine's eve is that of the CMA head office dance at the Empire Rooms, Tottenham Court Road. Kenneth Winckles, director and administrator, tells me it is the first big social and dance they have been able to hold for some time, and promises a happy evening.

AFTER three and a half years in charge of world distribution in the Films Division of UN at Lake Success, Beresford Seligman is back in England, and already in harness as a director of Regent Film Corporation.

Seligman confesses to 32 years' experience in the trade, beginning with the Claverings when they controlled Film Booking Offices. He has since served with most major companies and his knowledge will be of considerable value in the expansion which James Wilson, a co-director, tells me is planned for Regent.

This includes the physical distribution in UK of Films de France product, and the production of a number of British subjects. The first of these—a 3½-reeler, "Mr. Pastry Does the Laundry," starring Richard Hearne, has already been completed at the AB-Pathé studios. A second, "Cookery Nook," with Terry Thomas, is in preparation. At a later date it is hoped to negotiate an important deal for the release over here of a series of American features.

LATEST contributor to the big selling campaign arranged by Associated British for its "Happy Go Lovely" is managing director C. J. Latta himself.

On my desk one morning this week was a pocket dictionary which I first imagined was a reflection upon my vocabulary. The inference, it appeared, was quite unjustified. It represented a kindly thought of C. J. to aid me in a search for superlatives by which he imagined I might wish to describe the production.

Super, colossal and stupendous have lost their punch he thinks. And although he admits there are others he can think of, confesses that he shares with Bob Clark and Marcel Hellman a modesty which confines him to "cheerful, lyrical, beautiful, mirthful, musical, and 'I do mean lovely.'"

Obviously C. J. has no further use for the dictionary.

AND, writing of superlatives, reminds me of Sidney Myers's description of the business being done by "Pandora and the Flying Dutchman" at the Odeon, Leicester Square. He unashamedly refers to it as "colossal."

Box-office take over the week-end, he says, was the biggest since "The Blue Lamp."

That is good news Everyone in the trade has watched with interest John Woolf's courageous entry into production They will rejoice that the public reaction has justified his belief in himself and in the future of British production.

And this success tale proves once again how considerably the views of kinema patrons differ from the verdict of many of the Fleet Street critics.

THE STROLLER.

AMONG the film people to be making the Atlantic crossing in a few weeks' time is a man who is seldom "news," but who may well be called the doyen of industry public relations officers. He is William ("Brick") Neighbors, assistant attaché at the United States Embassy in London. He will be sailing with his wife and two daughters to enjoy 60 days' leave in his homeland, Virginia.

For Better Understanding

Neighbors is part of the Foreign Service organisation operated from the U.S Departments of State and Commerce in Washington. Day by day he devotes his time to trade promotion and better understanding between our two countries.

He couples with his knowledge of the precise informational service demanded by Washington—a sound understanding of the British. He came to Britain in 1945 and for three years was vice-consul at the U.S Consulate in Manchester. In 1948 he was appointed to his present post, which focuses three-quarters of his time on film affairs.

The diplomatic manner in which Neighbors sets to work is something appreciated by the KINE., which has made available to him its extensive files when he has been engaged on many specific subjects of research.

The annual report on British film affairs, the quarterly surveys of 35-mm. film equipment and the 16-mm. market are among the routine inquiries which provide such a useful service in America—and, incidentally, also gives Britain a unique information and public relations service about its film affairs.

Information Service

"Brick" is an accepted part of the American film colony in Britain. His business and social engagements bring him in contact with many of the executives both of American and British organisations and with British Government departments.

Frequently he has held watching briefs at trade negotiations for his immediate superiors at the Embassy.

His greatest achievement is to have tackled the job without attracting that personal publicity which is so much a part of film affairs, but which of necessity must be so much apart from diplomatic assignments. Which, perhaps, is why this American Embassy official is such a good public relations officer — for Britain.

PROVINCIAL JOURNEY by The Editor

This "Kine." picture poses the question "which is which?" Sir Alexander King, or Herbert Green?

AS was expected, the entertainments tax duty was the predominant subject of discussion at the annual meeting of the Scottish branch. And, of course, it was introduced by Sir Alex King, who urged exhibitors to provide the necessary statistical evidence.

His appeal received the powerful backing of Arthur Watts, Harry Mears and Teddy Hinge, all of whom were unanimous that unless there was a drop in ET it would be a pretty serious outlook for a great many people.

Sir Alex indignantly snorted at those who regarded themselves as realists. "Good heavens," he declared, "we know more money will be needed by the Government, but if we wait until this island is a place of peace and tranquillity, we shall never obtain any concession."

But Arthur Watts, the professed realist, also proved himself an optimist by his declared belief that the small exhibitor, at least, would receive tax relief.

THIS was not the only intrusion upon the quiet business-like efficiency with which these Scots conduct their meetings. A hand-grenade was tossed into the proceedings by Miss D. Burns, who wielded a cudgel on behalf of her father, Micky Burns, who, she contended, had been victimised by the KRS and the Joint Committee. Upon Walter Fuller's assurance of full investigation, the matter rested.

With its five sections, the Scottish branch itself is an exhibitors' association in miniature; the measure of autonomy enjoyed by each makes for efficient working as the reports submitted by Bailie Cook, Miss M. McIntosh, T. Graham Salmon and John Turner fully indicated.

And the wide activities of the branch were briefly summarised in the reports of the various chairmen of committees.

ATTENDANCE at the official luncheon was limited only by the space available. Exhibitors from all over the country and a number of distinguished guests warmly welcomed Jack Hampson, the new branch chairman. Speeches were of a high order, and if some rather outran the time limit, their content was excuse enough. This applies particularly to those of Arthur Watts and Harry Mears, whose vigorous speeches dealing with purely trade affairs were remarked upon.

Earlier, during the reception, I had an opportunity of exchanging news with a number of exhibitors, including Jim Wallace, George Kemp, Jack Poole, who, incidentally, was congratulated upon his letter to *The Scotsman* concerning the Olivier incident; Louis Dickson, who, during the illness of A. S. Albin, is deputising as chairman at Edinburgh; Mrs. I. R. Grove, who is already arranging her tea-bar for Bournemouth; Bert and Fred Green, Arthur Simmons, W. Simpson, Willie Bendon and many others.

The afternoon saw an unusually brief sitting of the Scottish Benevolent fund, which, it seems, has now some £90,000 in the kitty. What to do with this substantial sum, I gather, is providing quite a headache.

OUTSTANDING in my recollections of my annual journey across the border are, of course, the private dinner parties thrown by the Green brothers and the retiring chairman. The former was in the usual pleasant tradition, attractively informal and invested with that brand of hospitality for which the Scots are famous and the musical contributions which have rendered George Urie Scott infamous.

There were also the usual effusions from Bert Green, who this year had enlisted the aid of the classics to amplify his own poesy and the ceremony of the haggis piped in with due ceremony. Speeches were punctuated by songs and even more verse, this time from Mrs. George Taylor, while George Scott, who jettisoned "Galway Bay" in favour of "A Lovely Bunch of Cocoanuts," murmured mysteriously of dark doings back-stage of the Pavilion, of which Teddy Hinge professed complete ignorance.

Among the Green's guests were also Arthur Watts, Mrs. Watts, Harry Mears and Walter Fuller. Unfortunately, Mrs. Mears was ill and unable to attend, and other absentees were Sir Alex King, suffering from a severe cold, Lieut.-Col. J. P. Jeffrey and Freddie Morrison.

LIONEL PRIEST'S dinner party on Wednesday night was a no less enjoyable affair. Chorus songs, which Mrs. George Singleton and Mrs. George Taylor accompanied, were a feature of the evening. In this Scots atmosphere three greatly daring "Welshers," Mrs. A. B. Watts, Lionel Priest and F. Thomas, gave "All Through the Night," which their listeners agreed sounded like it. An effective counterblast came from Sir Alex King, Bert Green, George Taylor and George Urie Scott, but the most delightful interlude came from Mr. and Mrs. Bert Green in a skit on "Rudolph the Rednosed Reindeer." I imagine Mrs. Green is now suffering from housemaid's knee.

THESE provincial functions seem to become bigger and better as the years pass. North Staffs is the most recent case in point. I doubt whether a trade function of similar proportions has taken place elsewhere. Certainly it beat all records in Arnold Bennett's home towns. Without decrying the very excellent efforts of the chairman, Ernest Whittell, and the local committee, I think that most of the credit for this result is due to Southan Morris.

No stauncher supporter of the trade's own charity exists than S. M., and with ten SM associated theatres in the area, he brought all his acknowledged flair for showmanship to making the annual dinner and dance a memorable occasion. All who were present agreed that he succeeded.

An unusually large turn-out of the trade included Sir Sidney and Lady Clift, Frank Cozens, Mr. and Mrs. W. J. Speakman, Dudley West, Mr. and Mrs. C. Hanmer, Vic Johns (20th-Fox), Joe Vegoda and D. Jones (RKO-Radio), and, of course, Mr. and Mrs. A. B. Watts and Mr. and Mrs. Mears, with whom I travelled down from Glasgow.

FIRST indication there was that something was agog was the thin pencil of a searchlight site from the forecourt of the Queens Hall, Burslem, headquarters of the festivities. It was a foretaste of the showmanship which was later to make the evening memorable and which drew the local crowds from every one of the "six towns."

The attendance of three top-ranking stars in the persons of Richard Todd, Derrick de Marney and "Pet" Clark was another feather in the cap of the organisers. They had a huge reception from the thousand-strong throng of dancers, but it was their presentation that evoked the sole note of criticism in the evening. Apparently, the presence of a competent compère had been overlooked and the job had to be undertaken at the last moment by de Marney.

It was a strenuous night for them, and as the result both de Marney and "Pet" were down with the 'flu the following day. Richard Todd, fortunately, survived, notwithstanding that up to the small hours he was signing a huge stack of autograph books.

The Queens Hall itself was a mass of blooms. In the banqueting hall, where over 200 sat down, an outstanding feature of the decoration was a 30-ft. bannen carrying the wording "This year more and more people will be saying 'Let's Go To The Pictures,' and this is the reason why. . . ." There were depicted details of ten new films handled by a like number of renters. On the opposite wall was Paramount's prominent banner, which provided the Lord Mayor with an apt quotation.

When Southan Morris urged me to visit Stoke he hinted at a little show he was putting over. I have rarely heard of a greater understatement. It was one of the finest entertainments put on outside London. Entertainers were brought by coach from the Ritz, Birkenhead, and others from the local Danilo. Their acts were put on with a precision and showmanship which was altogether admirable. Nothing was left to chance, and for some lengthy period S. M. himself was at the spotlight controls in the balcony.

THE affair had most of the concomitents associated with functions at the annual summer conference. Harry Adley had installed his bar, and, with John, Stanley Bell and Dennis Kester, struggled manfully with the cheery crowds which ever affect this popular rendezvous.

Another attractive gesture came from Langfords, who presented each lady with a flower spray in Cellophane boxes, while Paramount enforced its "Better Business" slogan with a distribution by a number of glamorous Delilahs of bottles of scent.

The speeches were brief and attuned to the occasion, but one remark made by Arthur Watts was received with a round of applause. It was his announcement of the engagement of John Adley to Miss Elizabeth Goodman. "Every one of us," declared Arthur, "will wish the young couple health, wealth and happiness."

ET POSITION OF SMALL EXHIBITORS

Eady Wants More Facts

NO guarantee was given by Sir Wilfrid Eady when he met the CEA deputation recently that special consideration was to be given to additional ET relief for the small exhibitor.

The outcome of the meeting, according to the KINE. political correspondent, was no more and no less than that the CEA should seek information from a cross-section of its members as a guide to business during the last 12 months; and then further talks can be held to discuss the BFPA request that the Eady scheme be so adjusted to bring into producers an additional voluntary levy of a farthing a seat.

Our correspondent says that Customs officials argue that it would not be possible to give any further total tax relief. The exemption is already given to all seats of 7d. and less; and if this were extended to 8d., then the Exchequer would stand to lose everything from the 9d. seat.

Exemption Hope

But it seems likely that if the Eady scheme is extended, then those kinemas taking less than £125 a week will remain exempt from paying the levy. This would mean that they would enjoy a 100 per cent. increase in their bonus on last year—and retain for themselves the halfpenny a seat levy.

Further concessions (or any direct scheme from the Treasury) are unlikely because the whole attitude to taxation by the Government is that specific cases cannot be sorted out for favourable terms, that traders must be aware of their obligations before they trade, or pack up business. This general principle would appear to rule out much hope for the other scheme now going round the industry—namely, that a rebate of ET be made to those kinemas which can prove they have operated at a loss during the year.

Little Hope of Support

Our correspondent says that there is little prospect of support being given the scheme that those theatres seating 400 or less in industrial areas should be exempt from ET, as are similar theatres in rural areas. This exemption already applies to several hundred theatres and was made by the Government on the moral issue of necessity to maintain amenities in rural areas. If it were extended to the towns, between 400 and 500 kinemas would be involved, and the Exchequer would stand to lose a substantial part of its revenue, which the Government this year can ill-afford to do.

Forms were being sent out this week by the CEA to those kinemas asked to take part in the sampling of 1950 business. A meeting with Sir Wilfrid will be fixed later, possibly towards the end of the month.

THEY'RE ★ FILM MINDED

TWO more companies have asked the KINE. to "star" their films in our new Better Showmanship scheme. Last week, on page 6, we announced a new scheme to supplement our present Showmanship pages, and which is designed to give both renter and exhibitor a complete showmanship service from trade show to screen.

RKO-Radio has nominated "Our Very Own" as its starred showmanship film for February. You can read all about this picture on page 15, together with moré information about "The 13th Letter," the 20th Century-Fox starred showmanship film for February.

And Republic Pictures has asked the KINE. to extend its service, and the support of its manager readers (600 of them members of the Company of Showmen, membership of which is open only to managers who have proved their worth as effective and original showmen) to the company: watch out for the announcement of Republic's first starred showmanship film shortly.

NATKE Gives Notice on Agreement

NEW TALKS EXPECTED

NEGOTIATIONS for a new national agreement between the CEA and NATKE are expected to start in a few weeks' time. This week the NATKE gave formal notice to the CEA to terminate the present agreement; the notice takes effect in six months' time.

Tom O'Brien, general secretary, told the KINE. this week that he has sent a draft of the proposed new agreement to the CEA which, he expects, will be circulated to exhibitors shortly.

A KINE. reporter says that when the union makes its reply to the two CEA proposals for regrading, the exhibitors will be able to decide their policy towards the new agreement. If they are not satisfied with the regrading scheme they may well insist that any future agreement must be on a branch by branch basis and not at national level. The NATKE officers are convinced that this argument could not be substantiated before a National Arbitration tribunal.

London County Council Tightens Stock Storage Regulations

WHEN the London County Council met on Tuesday it received a report from the Town Planning Committee concerning the recent Home Office report on celluloid storage. The LCC Committee refers to the coming use of safety stock, but says that many London storerooms need to be altered—and it recommends the adoption of the Home Office Committee views, plus three recommendations of its own.

The following is a summary of the LCC Committee comments:—

Under the London County Council (Celluloid, etc.) Act, 1915, the Council must register a celluloid store on application being made and cannot cancel a registration except at the request of the person in whose name the premises are registered. On registration, the provisions of the Act apply, but its requirements fall considerably short of those now recommended by the committee. At present there is no control over the siting of storerooms, and the committee states that "in view of the considerable concentration of kinematograph film in London, particularly in storerooms in the Wardour Street area (where some of the storerooms are in basements under offices and present a very serious fire and explosion risk to upper floors and to the adjacent buildings, as well as to traffic) a strengthening of the London County Council Act is of the first importance."

Weaknesses in the Council's Act of 1915 have long been apparent. The standard of construction of storerooms generally falls short of that considered necessary to prevent the spread of fire. Gas relief spaces of adequate area cannot be required.

Automatic sprinkler installations also cannot be required, but in many instances they have been provided voluntarily. Control cannot be exercised over the storage of celluloid or film which is not being kept for sale, hire or profit.

Continued on page 10

JOHN DAVIS FLYING TO NEW YORK

ONE of his periodic trips to the United States is planned by John Davis, managing director of JARO, who has arranged to fly to New York on February 25.

He intends to visit Canada and the West Coast. He will address executives of Universal exchanges en route. He will be away for about three weeks.

Mr. Davis returned on Tuesday, having spent the week-end in Germany, which the Organisation regards as an important market.

On Wednesday, P. Shirley, personnel assistant to Mr. Davis, is flying to Canada for a three weeks' tour of JARO activities in the Dominion.

J. Arthur Rank will conclude his series of meetings with independent exhibitors with a trip to Dublin on April 1. John Davis and Sydney Wynne will accompany him.

T. Graham Salmon Bereaved

The sympathy of the trade will be extended to T. Graham Salmon, vice-chairman and solicitor of the Scottish branch, and the secretary of the Edinburgh section, on the death of his mother, Mrs. George Salmon.

LATE FILM REVIEWS

THE MASK AND THE SWORD

International. Swedish (U). Directed by Christian Jaque. Featuring Viveca Lindfors, Christopher Kent and Romney Brent. 7,084 feet. Release not fixed.

MAGNIFICENTLY mounted romantic melodrama set in mediæval Sweden. Story of handsome young aristocrat's ill-fated love affair with a beautiful gypsy powerfully acted and skilfully dubbed, but detail and by-play too sombre to establish popular appeal. Despite outstanding technical qualities, interest evaporates some time before the end. Title booking mainly for specialised halls.

LETTER FROM KOREA

Columbia. American (A). Directed by Lew Landers. Featuring Lon McAllister, Bill Phillips and Brett King. 6,579 feet. Release not fixed.

KOREAN War melodrama based partly on fact. Inspired by a letter home by a GI, subsequently killed in action, it illustrates the heroic exploits of a lone patrol. Subject treated with sincerity, if not complete conviction, and both acting and staging adequate. Topical to say the least, its market is clearly defined. Reliable title prospect for most halls.

EADY DETAILS

Continued from page 3

resolutions, but to explain a scheme already agreed.

Some producers thought it unfair that they had been given no special consideration, whereas the makers of short films will have their allocation based on two and a half times the distributors' gross.

Criticism was made of the new National Film Finance Corporation schemes to help producers in Pinewood and Elstree (ABPC) studios. It was argued that independent producers would find it more difficult to get financial backing and, therefore, were entitled to more consideration under the Eady scheme.

A KINE. reporter says that the producers who attended the meeting were also told that the allocations of the money, which will go to all British quota films shown in the year, are to be made on a quarterly basis. There will be suitable final adjustments at the end of the year.

A firm of accountants is to be appointed to operate the scheme, and renters will send statements of receipts to the company for allocations to be calculated.

The ASFP is to hold a meeting either Friday of next week or a few days later, at which the association will explain to short film producers who are not members how the allocation will operate.

London Will Keep the "H" Category

AND "X" AS WELL

THE London County Council, which met on Tuesday, was advised by the London Controls Committee to accept the Home Office new draft regulations on kinema licensing and film categories. But the LCC was told that it should retain the "H" certificate to indicate that an adults-only film is Horrific. There are one or two new changes to the Home Office regulations.

These are the main points made in the report:—

Introduction and designation of a new category.—The introduction generally of a category comparable with the Council's "Adults only (London)" category was suggested in the evidence submitted to the Departmental Committee by the Council. In agreeing in principle with the recommendation of the Departmental Committee we expressed the view that the new category might more appropriately be called "Adults only." The Home Office, however, consider that because Press publicity has already been given to the designation "X" and for various other reasons, a single-letter designation is more convenient. There would be serious difficulties and disadvantages if the new category were called "Adults only" in London and "X" in the country generally, and consequently, although we have not altered our view on the point, we ask the Council to amend the rule of management to provide for a new category "X." We also propose that in future the designation "X (London)" be used for any films which the Council would formerly have placed in category "Adults only (London)."

No Merging

Retention of the "H (London)" category.—The Council has been informed of our view that the "H" category should be retained for the benefit of adults who are sensitive to the horrific and who would wish to avoid seeing a film of that kind. We propose that in London the "H" category shall be retained and not merged in the "X" category. The British Board of Film Censors have intimated that they are prepared to notify the Council of any film placed by them in the "X" category which would have been regarded as suitable only for the "H" category if "X" had not been in existence. Films so notified will be viewed by us, and, if we regard them as horrific, placed in the "H (London)" category.

Future classification of "Adults only (London)" films.—Some films which have in the past been classified as "Adults only (London)" have now, or may later be, passed by the British Board of Film Censors for exhibition in category "X." In such a case, where no special conditions have been attached by the Council, and where the film passed by the Board is identical with that passed by the Council (any cuts required by the Council having been made), we propose that the film may in future be shown under the "X" certificate of the Board. Where special conditions have been attached, it will be better, in order to avoid confusion, for the London classification to be retained.

Young learner operators.—Assistant kinematograph operators under 16 years of age have been permitted, subject to the written consent of a parent or guardian, to remain on duty while an "A" film is shown, but not while an "Adults only (London)" or an "H" film is shown. We have decided that, in future, a young assistant operator may, with the written consent of his parent or guardian, be present when films in any category are being shown.

BUSINESS ON THE UPGRADE IN U.S

Boom Expected Says James Perkins

AN optimistic view of the motion-picture situation in America was expressed by James Perkins on his return from his Christmas vacation.

Quality of product now being made in Hollywood, he thought, was pretty good, although production costs had been trimmed to an economic level.

A slight improvement in business was noticeable at the beginning of the year, but U.S exhibitors are anticipating a business boom, declared Mr. Perkins. Their hopes are based upon the heavy rearmament programme and consequent full employment. They also expect that the new taxation programme will cut the buying of luxury goods, leaving the public more to spend on entertainment.

This hopeful attitude is reflected by the stock markets, where entertainment and film shares are showing considerable increases.

Mr. Perkins mentioned Frank Farley, Paramount's British production chief, who is making satisfactory progress after undergoing a major operation on Sunday.

BKS BRAINS TRUST ON SAFETY RULES

The new Home Office regulations will be discussed at a Brains Trust to be held by the BKS at the G-B Large Theatre, Film House, Wardour Street, W.1, on Sunday.

The questionmaster will be Leslie Knopp, CEA technical adviser, and an open invitation to attend the meeting is being extended to all managers and chief projectionists in the London area.

Other subjects to be discussed will include lighting, heating, ventilating, architecture, and electrical engineering.

Warner's Drive Leaders

Half-time scores in the first leg of Warner's sales drive, which started on January 1, show that Norman Woolstenhulme, of Glasgow, is in the lead. Leslie Hunt, of London, and Cyril Cass, of Birmingham, are runners-up.

In the branch managers' "Billings Drive," Jimmy Kerr, of Belfast, is leading, with Mil Jones, of Birmingham, and Balfour Reekie, of Newcastle, second and third.

Return Your Tins, Please

The National Playing Fields Association appeals to managers to return the collecting tins used for the recent kinema appeal, if they have not already done so. About 1,000 are still outstanding, and 650 of those were loaned to NPFA by the Cancer Campaign Fund. The tins should be returned to The Church Army, 187, Marylebone Road, London, N.W.1. They can be dispatched by the normal Film Transport services.

Newsreels from France Booked

NOT IN COMPETITION WITH BRITISH

BOOKINGS in specialist houses in London and many provincial towns began last Sunday of "Eclair Journal de France," the French newsreel that is being distributed here by Films de France. (See review on page 23.)

Ingram Fraser, managing director of Films de France, told the KINE. on Tuesday that the reel was not intended in any way as a competitor with the English and American reels, and that, in most cases, it was being booked as an addition to these.

The French reel contains no English or American items, and no part of it is shot in this country. It is edited in Paris, where the commentary is made by a Frenchman speaking English from a script prepared by an Englishman.

The standard French reel is specially edited for this country with the object of giving British audiences as complete a picture as possible of the Continental scene. The processing is done here by George Humphries and Co.

The reel is now showing at the Monseigneurs in Strand, Leicester Square, Piccadilly, Marble Arch, Baker Street, Charing Cross, and Edinburgh; the Cameo, Charing Cross; the Continentale, Tottenham Court Road, and the Tatler, Charing Cross Road; and at specialist kinemas in Glasgow, Newcastle, Cardiff, Manchester, Liverpool, Preston, and Leicester.

Stretcher Bearers In Edinburgh

A special meeting of the Edinburgh CEA was called for Monday to consider a proposed new Order by the Corporation requiring in all places of entertainment among other first aid equipment a stretcher and three blankets.

Louis Dickson presided and it was agreed to lodge an appeal with the Sheriff on the grounds that stretchers were unnecessary and that the handling of a casualty by any inexperienced person was a potential danger to the public.

It was agreed also to ask the Chief Constable to receive a deputation the next day, but when the secretary, T. Graham Salmon, got into touch with the city authorities it was found that the circular was not to be regarded as a statutory notice but merely an indication of what was contemplated. No immediate action was therefore necessary.

Mr. Dickson said in the course of 50 years in the trade he had never had a case requiring a stretcher. In any event, the view taken by the meeting was that if there was an incident requiring a stretcher, the the first thing to do was to call an ambulance.

The Cannes festival will be prolonged by about three days owing to the heavy programme. It will last from April 3 till the 20th.

Financial Facts

NEW 1950 COMPANIES HAVE £375,700 IN CAPITAL

By V. J. BURTT, The "Kine.'s" City Editor

THE nominal capital of new companies registered in the UK last year was £67,762,072. It related to 13,278 companies.

Of that total, only £375,700 on account of 164 companies was represented by the kinema industry. Largest individual company was Film Finance, Ltd., a private company with a capital of £150,000.

Shareholders of Capital and Provincial News Theatres have become restive about the suppression of the Receiver's full report on his investigation into certain aspects of the company's affairs.

This investigation was undertaken on behalf of the company's bankers at the behest of the chairman, Jack Diamond, Socialist MP for the Blackley division of Manchester.

It involved the resignation of Sam Seeman, the managing director.

A committee has now been formed headed by C. Norman Baker, a West End chartered accountant, who, in a week or two, plans to circularise shareholders setting out full details of the committee's objective.

Market Embers

Most of the fire has now left the kinema share market. During the past week the outstanding feature was **Odeon Theatres** ordinary, which rose 1s. 3d. to 12s. 6d. on shop buying. **African Theatres** ordinary rose 2s. 6d. to 77s. 6d. **British Dominions Films** preference 6d. to 10s. 6d., and **Moss Empires** ordinary 1s. to 35s. But **British Lion Film** 7½ preference (10s.) were a dull market at 4s., a decline of 1s., while **British Lion Studios** 6 per cent. preference fell 6d. to 7s. 6d. and the ordinary 3d. to 1s. 9d.

BANKRUPTCY

David Forrester, of Manchester, who was stated to have interests in a number of kinemas, appeared for his public examination in bankruptcy at Manchester on Friday on a statement of affairs which showed liabilities of £8,581 and no assets.

According to the Official Receiver, the Commissioner of Inland Revenue claimed £1,000. It was alleged that £1,000 was outstanding of a balance of £4,000 underpaid entertainments tax. Two ventures with which Forrester had been connected, Jefton Entertainments, Ltd., and David Forrester (Theatres), Ltd., were wound up in 1940, one company having lost £17,000 and the other £11,000.

Adjourned until April 6.

The picture, made as "No Help from Heaven," has been renamed "Never Trust a Gambler." Dane Clark, Cathy O'Donnell and Tom Drake have the leads.

SIX TOWNS' BALL RAISES £500 FOR CTBF

A Record for a Provincial Effort

NOT only was the annual dinner and dance of the North Staffordshire branch the most popular social function in years from the "six towns," but it also created a record for a provincial effort for the CTBF, which benefited to the tune of £500.

Some 200 people were present at the dinner in the Queens Hall at which E. H. Whittell, chairman of the branch, presided, supported by the Lord Mayor of Stoke, the Mayor of Newcastle, Arthur Watts, national president, and Mrs. Watts, Coun. H. P. E. Mears, vice-president, and Mrs. Mears, J. F. Carr, Director of Education for Stoke, Sidney K. Lewis and W. Southan Morris. One thousand tickets had been sold for the dance, double that number having had to be refused. The main attractions were the outstanding cabaret arranged by Southan Morris, and the attendance of Richard Todd, Derrick de Marney, and Petula Clark.

S. K. Lewis, proposing the civic toast, revealed that "just over" 30 years ago he was born in Hanley. He hoped that after the nice things he proposed to say it might induce the City Fathers to do something about the Sunday opening levy. He welcomed the fact that so many exhibitors were members of the City Council. They included Ald. G. L. Barber and his brother Harold.

Second to None

Ald. H. Hopwood, the Lord Mayor, thought the trade in the area was fortunate in that it had no live opposition; he was glad it took no advantage of that position. Their theatres were second to none in the country. He appealed to the trade to co-operate in making the local Festival of Britain a success. Glancing across the room, he concluded with the hope that the trade's "Paramount thought for 1951—'Better Business'" would be theirs.

J. F. Carr, who, in the absence of Tom O'Brien, proposed the toast of the Association, declared that the CEA was doing an excellent job of work—indeed, judging from the standard of kinemas and the quality of the films shown in North Staffs, it was worthy of their support. But beyond these matters the association could do much in regard to film appreciation. Stoke children's clubs were a model to those in other places. Mr. Chambers, Ald. Barber, Mr. Baker and others had played an important part in this and they owed them a great deal.

Arthur Watts in a brief speech declared that it was most unfortunate that Sir Laurence Olivier chose this moment to attack the exhibition industry; he would remind him that the whole prosperity of the industry rested upon the exhibitor. "If we fall, everything else falls."

Stoke residents admitted that never had they witnessed a show comparable with the cabaret put on by Southan Morris.

The acts included the "Nitwits," comedy band, and Betty Driver, who were being featured during the week at the Danilo. From the Ritz, Birkenhead, there came the Squadronaires Orchestra, Marie De Vere's Ballet Montparnasse, and the Three Cottas.

Committee responsible for the arrangements were Ald. G. L. Barber, R. Baker, J. Barrington, W. D. Cassties, F. Chambers, L. Myott, R. Radford, Reynolds Roberts, E. H. Whittell and J. Mervyn Yardley.

S.O Probe at Wrexham

Wrexham Borough Council is to devote a special session to debate the opening of the town's five kinemas on Sundays.

At the North Staffs CEA dinner and dance: Mrs. Arthur Watts, Arthur Watts, the Lady Mayoress, Alderman G. L. Barber, the Lord Mayor of Stoke (Alderman H. Hopwood, JP), Petula Clark, E. H. Whittell, Mrs. Whittell, and W. Southan Morris

NORTH STAFFS.

Are Our "Better Business" Aims in the Right Direction

QUESTIONS concerning the "Better Business" campaign were asked at Friday's meeting of the North Staffordshire branch, which was attended by Arthur B. Watts and H. P. E. Mears, president and vice-president respectively. E. H. Whittell, the chairman, presided.

The CHAIRMAN said the "Better Business" Planning Committee had rejected the branch application for a contribution towards 50s., the cost of inserting a "Let's go to the Pictures" slogan weekly in the *Staffordshire Sentinel*.

It was pointed out that this would be creating a precedent which might involve the fund in too great an outlay.

Ald. BARBER inquired what was being done with the considerable sum of money which exhibitors had contributed.

J. MERVYN YARDLEY thought the campaign was directed more to the exhibitor instead of the real target—the public.

Some of the plans which the Planning Committee had lined up were explained, and particular reference was made to the forthcoming incentive scheme for managers, which, it was pointed out, was really the beginning of the campaign. He pointed out that it was essential first to arouse the enthusiasm of the exhibitor, who was the trade contact with the public.

Ald. BARBER feared that the big prizes mentioned would go to the big halls, with whom independents could not compete.

He was assured that the smallest independent stood as great a chance of winning one of the top prizes as the manager of the super kinema. In any event, it was pointed out, the area winners would be selected by local judges.

A letter from general secretary W. R. Fuller, in reply to a query as to who would pay for the reference of a dispute with the SOMA to arbitration, stated that, while the parties to a dispute would pay their own expenses, the association would pay the costs of an independent chairman.

Newsreel Dispute

In the course of his review of the association's activities, Mr. WATTS referred to the newsreel dispute. He said many exhibitors had dropped the newsreel. Whether it was an attraction or not he would not say, but the question arose whether they could afford a newsreel. It might be decided by the force of competition, which, in his opinion, would bring prices to an economic level.

Subsidy for Children's Films?

As regards the new "X" certificate, Mr. Watts spoke of the anxiety of education authorities on the effect of films on children. He wanted to see suitable children's films, and the CEA was endeavouring to arrange a contribution for this purpose from the Film Production Fund.

Bouquets

Mr. Watts complimented Dennis Walls for his work in connection with the fire regulations. The CEA was fortunate, too, in having as technical adviser Leslie Knopp, whose work had saved exhibitors thousands of pounds.

O A P Concession

Doubt was expressed by Coun. MEARS of the wisdom of cheap admissions for old-age pensioners. In Sheffield alone there were 64,000 eligible for the concession; in Bournemouth 23,000, and probably a like number in Stoke.

THREE CHANGES IN BFI GOVERNORS

W. R. Fuller Reappointed

FRANK HOARE, chairman of the Association of Specialised Film Producers, I. J. Pitman, MP for Bath, and F. A. Ring, headmaster of Seven Sisters School, N.15, have been appointed governors of the British Film Institute in succession to E. G. Barnard, Arthur Elton and Lady Tweedsmuir, who have retired at the end of their terms of office. W. R. Fuller, general secretary of the Cinematograph Exhibitors' Association, and J. M. Peddie, who also retired, have been reappointed for a further three years.

The appointments were announced by Cecil H. King, chairman of the governors, at the annual meeting of the BFI at the CEA conference room on Monday.

The business of the meeting was purely formal, consisting of the adoption of the report and accounts, proposed by Sir Henry French and seconded by Arthur Elton; and the reappointment of Stoy, Hayward and Co. as auditors.

TV FROM THE EXHIBITORS' VIEWPOINT

THE effect of television upon kinema attendances was discussed at the meeting of the North Staffordshire branch, which is within the area of the Midland TV station.

Arthur B. Watts, the national president, said it seemed the general view that within 12 months when sets bought on the instalment plan had been paid for and when the public had become accustomed to it the position would revert to normal. Mr. Rank, he said, had stated that in those districts in America where there was no television, the recession of business had been greatly more marked than in situations where there were TV facilities.

The chairman, E. H. Whittell, believed that in their area there had been a considerable upsurge of interest during the past four or five weeks.

Ald. G. L. Barber: We shall not know whether it has affected us.

The chairman: Not until they have paid for their sets. TV will have to be greatly improved before it becomes a serious competitor.

Fred Follows said that one of his patrons recently apologised for coming late. He had waited, he said, to finish a television item. If that attitude was general it seemed that films were holding their own.

Mervyn Yardley said people often praised the TV news reel but he believed that if they saw the kinema news reel on TV they would consider it just wonderful.

Ald. Barber said they were not afraid of television: Their trouble was what would be put over the air.

Mr. Watts said they would not agree to films being shown by the BBC.

Coun. Mears recalled that independent exhibitors in America told him that TV was closing their halls. At peak periods even large theatres were half empty. That might be due to the programme but he, personally, considered it was due to the hire-purchase demands on set owners: moreover, the sponsored programmes put out were of a quality we couldn't afford in England.

Nevertheless, the subject was a serious one, he added. The trade had to consider whether it had to row in with it and make use of it or was it to be an opposition. It was essential to keep abreast of every development but always with the insistence against the presentation of films. On a wet night, the public having films in their homes won't go out to a kinema. Normally, however, he believed they could stand up to the competition of TV because we are a gregarious race.

AT THE SCOTTISH CEA ANNUAL MEETING: *Exclusive "Kine." pictures. Lionel F. Priest, the retiring chairman, invests his successor, Jack Hamson, while T. Graham Salmon in the background looks on. In the next picture W. R. Fuller, the national general secretary, with document, claims the attention of E. J. Hinge, H. P. Mears, Sir Alex B. King, Arthur B. Watts and H. J. Green*

Three past-chairmen of the Scottish branch: George Kemp, James Wallace and George Urie Scott

George Gowrie, BTH; W. Lindow, Sound Equipment; J. Collinson and H. C. Stewart—both of Speyvale Cinemas

Small Exhibitor Will Come First in Tax Talks, says CEA President

"A MATTER OF URGENT NECESSITY"—COUN. MEARS

PROBABILITY that the case of the small exhibitor would receive sympathetic consideration in the entertainments duty talks with the Treasury was expressed last week by Arthur B. Watts, the president of the CEA, and Coun. H. P. E. Mears, the vice-president.

Entertainments tax was a prominent feature of the discussions at both the Scottish and North Staffordshire branches meetings.

Mr. Watts, speaking at Hanley, said the meeting with Sir Wilfrid Eady was largely explanatory. "On our part we endeavoured to convince the Treasury that exhibitors were not antagonistic to British pictures, and that our one objection was to bad pictures from wherever they came."

Otherwise he could say nothing about the meeting, except to say that the Treasury was ready to discuss an alteration in the incidence of tax—if it cost the Treasury nothing.

"But I can tell you," Mr. Watts said, "that it is the small exhibitor who will receive consideration before any else."

He thought there was a distinct note of sympathy for the small man. It is safe to assume at the present moment that something will be done for the small theatre.

As regards the Eady plan generally, the president said they had found there was a distinct change of attitude. While it did not give exhibitors all they hoped for, it was true that its effect was to give them a bit on account. But whether exhibitors will consider an extension is another matter.

As far as the theatres with which he was associated were concerned—and some were quite small—it had meant an additional £4,000 a year. That was quite a considerable contribution to their expenses.

The president's views were underlined by Coun. H. P. E. Mears. He said, while it was impossible to say what would be the outcome of the recent Treasury talks, it was heartening that they now recognised the small man had a case and they argued that he must be kept in business.

It was a matter of urgent necessity for the small man to obtain relief from the entertainments duty. For him it had become a matter of mere existence. As long as he had breath he would push the case of the small exhibitor for justice—which he was not getting today.

Kinemagoers at Rothwell, Northants, will now have to travel two miles to Desborough or four miles to Kettering if they wish to see a film, for their own kinema on Bell Hill is "closed until further notice."

Monarch Film Corporation, Ltd., has changed the address of its Liverpool branch to 13, Norton Street, Liverpool.

AND NOW ET ON COMPLIMENTARIES

Bombay Action

ENTERTAINMENTS tax on complimentary tickets is to be levied from April 1 next in the area of India coming within the jurisdiction of the Bombay Legislature.

A new clause has been inserted in the Bombay Entertainments Duty Act, 1923, defining a complimentary ticket as a ticket or pass for admission to an entertainment free of any payment or at a reduced rate of payment, and a new section (39) provides that there shall be levied and paid to the State Government on every complimentary ticket entertainments duty at the appropriate rate as if full payment had been made for admission to the class of seat or accommodation to which the holder of the ticket is entitled.

An amendment of the above mentioned Act was made in 1948, limiting the number of complimentary tickets which might be issued to 5 per cent. of the total.

THE LOUDEST, LONGEST LAUGH OF A LIFETIME !

EROS FILMS present

Trade Show
STUDIO ONE
OXFORD ST., W.1
FRIDAY, FEB. 9th
10.30 a.m.

ROBERTSON HARE
STANLEY HOLLOWAY
One Wild Oat

with SAM COSTA · ANDREW CRAWFORD VERA PEARCE

Produced by JOHN CROYDON · *Directed by* CHARLES SAUNDERS *Screenplay by* VERNON SYLVAINE LAWRENCE HUNTINGDON

EROS FILMS LIMITED, 111, WARDOUR STREET, LONDON, W.1

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Entertainments tax was a prominent feature of the discussions at both the Scottish and North Staffordshire branches meetings.

Mr. Watts, speaking at Hanley, said the meeting with Sir Wilfrid Eady was largely explanatory. "On our part we endeavoured to convince the Treasury that exhibitors were not antagonistic to British pictures, and that our one objection was to bad pictures from wherever they came."

Otherwise he could say nothing about the meeting, except to say that the Treasury was ready to discuss an alteration in the incidence of tax—if it cost the Treasury nothing.

"But I can tell you," Mr. Watts said, "that it is the small exhibitor who will receive consideration before any else."

He thought there was a distinct note of sympathy for the small man. It is safe to assume at the present moment that something will be done for the small theatre.

As regards the Eady plan generally, the president said they had found there was a distinct change of attitude. While it did not give exhibitors all they hoped for, it was true that its effect was to give them a bit on account. But whether exhibitors will consider an extension is another matter.

As far as the theatres with which he was associated were concerned—and some were quite small—it had meant an additional £4,000 a year. That was quite a considerable contribution to their expenses.

The president's views were underlined by Coun. H. P. E. Mears. He said, while it was impossible to say what would be the outcome of the recent Treasury talks, it was heartening that they now recognised the small man had a case and they argued that he must be kept in business.

It was a matter of urgent necessity for the small man to obtain relief from the entertainments duty. For him it had become a matter of mere existence. As long as he had breath he would push the case of the small exhibitor for justice—which he was not getting today.

Kinemagoers at Rothwell, Northants, will now have to travel two miles to Desborough or four miles to Kettering if they wish to see a film, for their own kinema on Bell Hill is "closed until further notice."

Monarch Film Corporation, Ltd., has changed the address of its Liverpool branch to 13, Norton Street, Liverpool.

AND NOW ET ON COMPLIMENTARIES

Bombay Action

ENTERTAINMENTS tax on c[om]plimentary tickets is to be levied from April 1 next in the [Ci]ty of India coming within the ju[ris]diction of the Bombay Legislat[ure].

A new clause has been inse[rted] in the Bombay Entertainm[ents] Duty Act, 1923, defining a com[pli]mentary ticket as a ticket or [pa]ss for admission to an entertainm[ent] free of any payment or at a redu[ced] rate of payment, and a new sec[tion] (39) provides that there shall be levied and paid to the State G[ov]ernment on every complimentary ticket entertainments duty at the appropriate rate as if full payment had been made for admission to the class of seat or accommodation to which the holder of the ticket is entitled.

An amendment of the above-mentioned Act was made in 1948 limiting the number of complimentary tickets which might be issued to 5 per cent. of the total.

THE LOUDEST, LONGEST LAUGH OF A LIFETIME !

EROS FILMS present

Trade Show
STUDIO ONE
OXFORD ST., W.1
FRIDAY, FEB. 9th
10.30 a.m.

ROBERTSON HARE
STANLEY HOLLOWAY
One Wild Oat

with **SAM COSTA · ANDREW CRAWFORD VERA PEARCE**

Produced by **JOHN CROYDON** · *Directed by* **CHARLES SAUNDERS**

Screenplay by **VERNON SYLVAINE** **LAWRENCE HUNTINGDON**

EROS FILMS LIMITED, 111, WARDOUR STREET, LONDON, W.1

The 13th LETTER

Starred by 20th CENTURY-FOX

as a

BETTER BUSINESS PICTURE

IN THE

Kine's SHOWMANSHIP CAMPAIGN FOR FEBRUARY

LINDA DARNELL · CHARLES BOYER
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from the

DARRYL F. ZANUCK GALAXY OF

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RELEASES—contd.

and at the Plaza, Regent Street, W.1, tomorrow (Friday), "Blenheim Palace" (the birthplace of Winston Churchill).

* * *

Last Monday, GFD released Universal-International's comedy, "Harvey," on the Odeon circuit. The stars are James Stewart, Josephine Hull, Peggy Dow, Charles Drake, Cecil Kellaway and Wallace Ford.

Another U-I picture, "Undercover Girl," forms the supporting feature and stars Scott Brady and Alexis Smith.

The Archers' successful Technicolor production, "The Red Shoes," is to be revived at Green's Playhouse, Glasgow, where a special publicity campaign is being launched by Fred and Harry Green and the distributors, GFD.

This will be the fifth time that "The Red Shoes" has played Glasgow. It stars Anton Walbrook, Marius Goring, Moira Shearer, Leonide Massine, Albert Basserman, Robert Helpmann, Ludmilla Tcherina and Esmond Knight.

* * *

"Murder Without Crime" is to be generally released by AB-Pathé on Monday. The story deals with blackmail, intrigue and sudden violence and has only four speaking parts, played by Dennis Price, Derek Farr, Patricia Plunkett and Joan Dowling.

* * *

"Paris Waltz," due to open at the Rialto, Coventry Street, W.1, tomorrow (Friday), will be Press shown with the Italian short, "Triptych," which is an experiment in the blending of colour, music and art to illustrate great paintings, with music and singing. Both are Archway releases. "Triptych" will be shown at the Cameo-Polytechnic, Regent Street, W.1, soon, when the French feature film, "As Others See Us," opens.

* * *

"Atom Man versus Superman," Columbia's sequel to the successful "Superman" serial, is to have its British premières at Blackpool and Swansea. The first episode will be shown at the Regent, Blackpool, during the week commencing on Sunday, and it opens on Monday at the Castle, Swansea.

Columbia's thrills and comedy programme at the London Pavilion, Piccadilly Circus, W.1: "711 Ocean Drive," crime tale which was filmed under police protection, and "The Affairs of Sally," fast-paced comedy, have been showing "house full" boards almost continuously. Edmond O'Brien and Joanne Dru are co-starred, with Otto Kruger, in "711 Ocean Drive"; and "The Affairs of Sally" teams Lucille Ball and Eddie Albert; this film has also broken records at the Capitol, Aberdeen.

The Jolson Commemoration Season of the record-breaking Technicolor musical, "The Jolson Story," co-starring Larry Parks and Evelyn Keyes, is maintaining its box-office pull at the New Gallery, Regent Street, W.1. It has been secured for a special engagement by the Gaiety, Manchester, commencing on Sunday.

A scene from the forthcoming International release THE MASK AND THE SWORD starring Viveca Lindfors and Christopher Kent, since signed by David O. Selznick. This is reviewed in brief on page 7

"Last of the Buccaneers," Paul Henreid's first starring picture for Columbia, will soon have its première here at the London Pavilion, where it is set to follow "711 Ocean Drive." It is a tale of pirate Jean Lafitte and is in Technicolor.

* * *

RKO-Radio's productions now showing simultaneously in the West End are still maintaining their pace at the box-office.

Walt Disney's "Cinderella" on Saturday reaches the end of its third month at the Prince of Wales Theatre, Coventry Street, W.1; the Odeon, Leicester Square, W.C., is the venue for "Walk Softly, Stranger" and "The Secret Fury," which are still bringing in the crowds.

"Where Danger Lives" and "Born to be Bad" are enjoying a fine run simultaneously at the Dominion, Tottenham Court Road, W.1, and the New Victoria, S.W.1, following showing at the Odeon, Marble Arch.

* * *

Anna Neagle and Herbert Wilcox made a personal appearance at the Royal Ballroom, Tottenham, for the launching of the new samba dance, "Le Bacantrai," which is featured in British Lion's "Into the Blue."

They were received by the manager of the ballroom, Mr. Reed, who introduced them to the Mayor of Tottenham (Ald. P. Kitchener, JP), the Mayor of Edmonton (Ald. Reed) and the Mayor and Mayoress of Southgate (Coun. and Mrs. Arthur Gray).

Anna Neagle herself took the floor with the Mayor of Southgate to dance "Le Bacantrai."

U-I's Star Prospects

In a poll of 1,200 exhibitors and 280 publications in America, held to measure Universal - International's success in its star-building programme, the following were named as promising box-office stars in 1951: Peggy Dow, Arthur Kennedy, Jeff Chandler, Tony Curtis and Piper Laurie—all virtually unknown to British filmgoers a year ago.

Fifteen 20th-Fox Colour Films

DARRYL F. ZANUCK'S current production schedule for 20th Century-Fox contains 15 pictures to be made in colour, either in Technicolor or the new Supercinecolor.

As a result of the Korean news, General MacArthur has cancelled trips planned by Hollywood stars. Danny Kaye, who has just completed "On the Riviera," a 20th Century-Fox Technicolor production, has had to postpone a trip to entertain troops under arrangements made by Army Special Services.

"Halls of Montezuma," Technicolor drama of the recapture of a Japanese-held island by the U.S Marines, has got off to a good start in the United States.

The film, which stars Richard Widmark, and was directed by Lewis Milestone, who directed "All Quiet on the Western Front," took 105,000 dollars in its first week at the Roxy, New York.

In Los Angeles, playing concurrently at the Los Angeles, Chinese, Uptown, Loyola and Wilshire, it was easily the most successful film in the town.

Columbia Shorts

Six Columbia short subjects will have their London trade shows tomorrow (Friday, February 9) at 10.30 a.m., in the Columbia Private Theatre, 139, Wardour Street, W.1.

The subjects are: "Screen Snapshots Nos. 189 and 190"; "Candid Microphone Speciality No. 12"; a "World of Sport" film, "King of the Pins"; a Hugh Herbert comedy, "A Slip and a Miss"; and "Versailles," a "Cavalcade of Broadway" musical, which introduces Johnny Johnston giving his interpretation of "La Vie En Rose."

The Globetrotters, Negro basketball players from Harlem, have completed their picture for Columbia and it will be seen here soon. The Globetrotters themselves will be playing at Wembley Stadium from May 14 to 19.

PARAMOUNT SETS TEN

Hope-Lamarr Subject Leads the Way

PARAMOUNT has set 10 new top-grade productions to start during the winter and spring period, with eight others in preparation, and more to follow. Several will be in Technicolor.

First to get under way is "My Favourite Spy," the Bob Hope-Hedy Lamarr subject. Norman Z. McLeod is directing the comedy, with Paul Jones producing.

Cecil B. DeMille has now put before the cameras "The Greatest Show on Earth," his Technicolor epic with a background of the Ringling Bros. and Barnum and Bailey Combined Circus. The film's stars include Betty Hutton, James Stewart, Cornel Wilde, Dorothy Lamour, Gloria Grahame, Charlton Heston and Lyle Bettger.

Five major pictures are set for this month. They are: William Wyler's adaptation of Sidney Kingsley's play, "Detective Story," with Kirk Douglas and Eleanor Parker starred, and William Bendix, Cathy O'Donnell, Lee Grant, Joe Wiseman and Bert Freed; the Dean Martin and Jerry Lewis comedy team in "The Stooge," which is Hal Wallis' first for 1951, with director Hal Walker; "Rhubarb," in which Ray Milland and Jan Sterling star in an amusing tale about a cat which inherits a fortune; "Peking Express," starring Joseph Cotten and Corinne Calvet in a melodrama of intrigue; and Alan Ladd in "The Rage of the Vulture," which has a background of modern events in India.

Lighthearted Musical

Perlberg and Seaton will launch in March "Aaron Slick from Punkin Crick," a lighthearted musical combining the talents of Alan Young, Dinah Shore and Robert Merrill; and producer-director Leo McCarey will start "My Son John," with Helen Hayes making her return to the screen. George Stevens, who has completed "A Place in the Sun" and "Something to Live For," plans an April or early May start for "Shane," an adventure drama of the West.

Also preparing are: Jose Ferrer in "Anything Can Happen," co-starring Nancy Olson; Bing Crosby and William Boyd in a western, "Pardners" ("Hopalong Cassidy"); Bob Hope and Roy Rogers in a Technicolor western being prepared by producer Robert Welch; a Perlberg-Seaton production in Technicolor of "Somebody Loves Me," with Betty Hutton starring; "Casey Jones," a Technicolor musical about railroad men; "This is Dynamite," a drama about a crusading prosecuting attorney; "Road to Hollywood," another vehicle for Bing Crosby and Bob Hope; and "Pride of the Fleet," a comedy-drama of the Navy.

In addition, there are "Crosswinds," Pine-Thomas production in Technicolor, starring John Payne, Rhonda Fleming and Forrest Tucker, just started on location in Florida; Frank Capra's "Here Comes the Groom," with Bing Crosby, Jane Wyman, Franchot Tone, Alexis Smith and James Barton; "Submarine Command," William Holden-William Bendix-Nancy Olson subject; and "When Worlds Collide," the science-fiction film in Technicolor directed by Rudy Mate and produced by George Pal

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A special recording of the Columbia Broadcast System's 20th anniversary, "Salute to Bing Crosby," is to be presented by the BBC in the Light Programme on Saturday, February 24, from 9-9.30 p.m. Bing's current Paramount picture is "Mr. Music."

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Adventures of Sir Galahad, The. (Columbia)—U.S.	15 episodes (U) Chap. I 2,271 ft., all others 1,500 ft. approx.	George Reeves, ... Nelson Leigh, Lois Hall.	Swashbuckling adventure melodrama of the adventures of Sir Galahad in retrieving the magic sword Excalibur. Chases, fights and atmosphere should satisfy the youngsters.	Good matinee attraction (CC).
† Curley ... ... (Eros)—U.S.	52 min. (U)	Frances Rafferty, ... Larry Olsen, Gerald Perreau.	Friendly, uninhibited juvenile comedy, photographed in Cinecolor, telling how an attractive young schoolmistress wins the approval of her pupils. Youngsters engaging and gags evergreen.	Acceptable "second" for other than the sophisticated (CC).
* Festival of Sport ... (Eros)—British.	37 min. (U)	Commentary by Bill Latto.	Interest featurette covering most of the big track events and indoor championships of last year. Commentary good, photography clear, but footage overlong.	Quota fill-up mainly for sports fans (CC).
Forbidden Jungle ... (Monarch)—U.S.	66 min. (U)	Don Harvey, ... Alyce Louis, Robert Cabal.	Exuberant jungle extravaganza, staged somewhere in Central Africa. Story far-fetched, but thrills spectacular, humour clean and backgrounds colourful.	Good "second" for industrial and juvenile audiences (CC).
Korea Patrol ... ... (Monarch)—U.S.	61 min. (A)	Richard Emory, ... Benson Fong, Teri Duna.	Off-the-cuff war melodrama set in Korea. Story time-honoured and acting undistinguished. Title sole recommendation.	Very moderate "second" (C).
L'Assassinat du Pere Noel (The Murder of Father Christmas) (Blue Ribbon)—French.	100 min. (A)	Harry Baur, ... Raymond Rouleau, Renee Faure.	Sensitive melodrama with fairy tale atmosphere, telling of murder, romance and robbery in a small French village. Action limited, generally over-wordy, but fine acting, directing and juvenile interest should appeal to Continental-film fans.	Specialised booking (NC).
*Naval Artificer, The ... (Public Relationship Films)—British.	40 min. (U)	Commentary by Bruce Belfrage.	Compact and informative British interest featurette, covering the work of naval artificers. Subject technical, but treatment wide and showmanlike.	Very good quota fill-up (CC).
*Third Visitor, The ... (Eros)—British.	84 min. (A)	Guy Middleton, ... Sonia Dresdel, Hubert Gregg.	Crowded "who-dunnit" with a particularly extravagant last minute twist. Continuity untidy and both laughs and thrills few and far between.	Second-rate quota (NC).
Walk in the Sun, A ... (Eros)—U.S.	116 min. (A)	Dana Andrews, ... Richard Conte, John Ireland.	World War II melodrama illustrating a ticklish operation in Salerno. It centres around a platoon of widely assorted GIs, detailed to take a lonely farmhouse, but, although adequately characterised and staged, lacks the sweep, purpose and wide appeal of the director's "All Quiet on the Western Front."	Doubtful booking, anyway, for feminine fans (NC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen: *Edited by Josh Billings*

CURLEY

Eros. American (U). Photographed in Cinecolor. Directed by Bernard Carr and Harve Foster. Featuring Frances Rafferty, Larry Olsen and Gerald Perreau. 4,765 feet. Release not fixed.

FRIENDLY, uninhibited juvenile comedy, appropriately staged in the sticks. Photographed in Cinecolor, it tells how an attractive young schoolmistress, newly appointed, wins the approval of her pupils and the esteem of an hostile supervisor, and laughably ends on a lively "it's turned out nice again" note. The kids act quite naturally, and their boisterous antics, coupled with a number of typical Hal Roach slapstick touches, enable it to fill 50-odd minutes with happy, disarmingly ingenuous light entertainment. Acceptable "second" for other than the sophisticated.

Story.—Curley, a mischievous schoolboy, sees a crochety old lady arrive at the local station with luggage marked "M. Johnson." He mistakes her for Mildred Johnson, the new teacher, and schemes with his classmates to give her a warm reception. The next day Curley receives a lift by an attractive young woman and opens his mouth too wide before he realises he is talking to the real Mildred Johnson. Mildred takes it all in good part. Later, Diss and Dat, amusing piccaninnies, create a riot in Curley's crazy rocket car and Mildred believes Curley is to blame. The hatchet-faced school superintendent then tries to get Mildred dismissed for not exercising proper care of the youngsters, but all ends satisfactorily over a picnic tea.

Production.—The picture, an "Our Gang" comedy pleasantly spun out from two reels to five, presents its clean sentiment and wholesome fun against ideal backgrounds and cunningly dips the artful amalgam in Cinecolor. The young players appear to enjoy themselves and the Hal Roach stunts, and, what's more, their high spirits are infectious. Of children and mainly for children, it should, nevertheless, get by on most "double bills."

Points of Appeal.—Refreshing story, engaging youngsters, congenial environment, good gags, useful length, "U" certificate, and Cinecolor.

A WALK IN THE SUN

Eros. American (A). Directed by Lewis Milestone. Featuring Dana Andrews, Richard Conte and John Ireland. 10,520 feet. Release not fixed.

WORLD WAR II melodrama illustrating a ticklish operation in Salerno. Produced and directed by Lewis Milestone, creator of "All Quiet on the Western Front," it centres upon a platoon of widely assorted GIs detailed to take a lonely farmhouse. The characterisation and photography are good, but there is very little change of scenery, and spurts of action are few and far between. Lack of variety, pace and point prevent it from being cast in the heroic, let alone box-office, mould. The old maestro has definitely not done it again. Doubtful booking, anyway, for feminine fans.

Story.—In 1943 an American platoon lands on the beach at Salerno. The officer in charge is mortally wounded and a top sergeant is killed outright, but Porter, another sergeant, takes over and determines to carry out orders to raid a farmhouse. They are occasionally strafed from the air, but steadily gain ground and, after destroying an enemy tank, draw near their objective. Suddenly Porter breaks down, and Tyne, also a sergeant, assumes command. They get a hot reception when they are in striking distance of the farm, but Windy, a somewhat serious GI, revises their strategy. They then blow up a bridge as a distraction and complete their mission, but not without heavy casualties.

Production.—The film sets out to prove that the worst part of modern warfare is the waiting, but overstates its case. Now and again there are flashes of stirring spectacle, but the rest is made up of cross-talk between the GIs. At first the exchanges move and amuse, but during the latter stages they and the continual waving of the "Stars and Stripes" bore and destroy the gist of the plot. It never thrilled or inspired us.

Points of Appeal.—Catchy, though confusing, title and cast.

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REVIEWS—*continued from page 17*

KOREA PATROL

Monarch. American (A). Directed by Max Nosseck. Featuring Richard Emory, Benson Fong and Teri Duna. 5,551 feet. Release not fixed.

OFF-the-cuff war melodrama, set in Korea. A hasty attempt to cash in on the current conflict, it tries to bolster up a time-honoured lone patrol story with excerpts from topicals, but the borrowed plumes fail to conceal the patchwork. Neither good reporting nor thrill-packed adventure fare, its sole recommendation is its title. Very moderate "second."

Story.—While on Korean patrol in June, 1950, Lieutenant Craig, a U.S Army officer, Staff Sergeant Abrams, Corporal Dykes and native Sergeant Kim and GIs Murphy and Lee, learn that Northern forces have crossed the 38th Parallel. Realising that war is on, they decide to return to headquarters, but are soon cut off. Fortunately, Ching, a scout, contacts them and Craig receives orders to blow up a bridge. During a minor skirmish, Lee and Dykes are killed, but a village girl guides the survivors to their objective. Ching panics, but the girl protects him, and in the end he plays a prominent part in the success of their mission.

Production.—The picture is certainly the first in the Korean war field, but in jumping the gun it has sacrificed conviction and artistic integrity for expediency. The story and dialogue contain many hoary clichés, while most of the exteriors have a familiar western ring. All that's left, or worthwhile, is the newsreel padding, and even that is no longer front page.

Points of Appeal.—Title and handy footage.

L'ASSASSINAT DU PERE NOEL
(The Murder of Father Christmas)

Blue Ribbon. French (A). Directed by Christian-Jaque. Featuring Harry Baur, Raymond Rouleau and Renée Fauré. English sub-titles. 9,000 feet. Release not fixed.

SENSITIVE melodrama with a fairy tale atmosphere, set in a snowbound mountainside village of Savoy during the Christmas festivities. It tells of the murder of a thief who uses a Father Christmas disguise. The mystery, like the moments of tender romance, is purely incidental to the extraneous by-plots which are studded with the complex and child-like emotions of superstitious villagers. Although somewhat prolonged, the fine acting, first-class direction and considerable juvenile interest should satisfy the Continental film fans. Limited specialised booking.

Story.—Roland, the Baron of a small village in Savoy, returns home from a tour of the world and is suspected by the villagers to be suffering from leprosy. Despite this, Catherine, daughter of Cornusse, a map maker, falls for him. During Nativity night Cornusse disguises himself as Father Christmas, and after visiting the homes of the village children, he becomes intoxicated and calls on the Baron. When Cornusse falls asleep the Baron borrows the disguise but is later attacked by an unknown, who also dons the robes. At midnight mass a valuable diamond is stolen from the Crib and the theft is associated with the ostensible Santa Claus and his sudden disappearance. A stranger dressed in the robes is found murdered and both the Baron and Cornusse are suspected as accomplices. Eventually, the village chemist is arrested while trying to escape with the diamond. The Baron proves he is not a leper and settles down with Catherine.

Production.—Even though the action is limited and the film, generally, over wordy, it builds up a fairly good mystery atmosphere through the number of unique village characters, some of whose idiosyncracies make for possible suspects. The snow-clad settings are picturesque and the acting of Harry Baur, incidentally his last film, is of the highest standard. English sub-titles cover all requirements.

Points of Appeal.—Unique story, excellent characterisation, juvenile interest and picturesque settings.—W. J. S.

FORBIDDEN JUNGLE

Monarch. American (U). Directed by Robert Tansey. Featuring Don Harvey, Alyce Louis and Robert Cabal. 6,000 feet. Release not fixed.

EXUBERANT jungle extravaganza, staged somewhere in Central Africa. It tabulates the dizzy adventures and misadventures of a famed explorer who sets out to trace a white boy, and reaches happy conclusions by way of jolly, serial-like thrills. Fashioned in the Tarzan mould and generously stocked with tame and wild animals, it's on a par with most of its popular type. Good "second" for industrial and juvenile audiences.

Story.—Tom Burton, a hunter, is engaged to track down a jungle boy believed to be the heir of a wealthy American. He penetrates far into the interior and meets Trader Kirk, white ruler of a native village, and his attractive adopted daughter, Nita. Nita warns the boy, Tawa. Later, Tawa saves Burton's life when he is attacked by a panther. Burton then discovers that Tawa is also Kirk's grandson. Tawa has a way with all animals, and Burton, moved by this strange affinity, refuses to tear the boy from his loved ones. His decision is welcomed by Kirk and Nita.

Production.—The studio "shots" and authentic animal thrills are neatly dovetailed and all the female members of the cast look good in sarongs. The many intentional laughs are provided by amusing chimpanzees and the unintentional by a phoney giant gorilla, whose "skin" fits somewhat tightly under the arms. The one false touch does not, however, spoil the illusion. If past experience is any guide, the film is a cinch for the industrial "ninepennies" and kids.

Points of Appeal.—Title, clean humour, spectacular thrills and handy footage.

FESTIVAL OF SPORT

Eros. British (U). Directed by Burt Hyams. Commentary by Bill Latto. 3,354 feet. Release not fixed.

INTEREST featurette covering most of the big track events and indoor championships which took place in London during the past year. There is no denying its comprehensiveness, but, although it gets around, contains close-ups of celebrities and is clearly described by Bill Latto, it begins to hang fire a bit towards the end. It should have been a two-reeler. Quota fill-up mainly for sports fans.

Production.—The film, which visits the White City, Earls Court and Herne Hill, takes in running, hurdling, walking, tennis, fencing, indoor soccer, weight-lifting, archery, gymnastics, cycling and basketball and netball, and introduces national and international champions. The "shots" are selected with care and aptly "captioned" by Bill Latto, yet somehow or other monotony is not entirely avoided. Occasionally muscle-bound, its best chances are with the male patrons.

Points of Appeal.—Subject, or rather subjects.

THE THIRD VISITOR

Eros. British (A). Featuring Guy Middleton, Sonia Dresdel and Hubert Gregg. Produced by Ernest Gartside. Directed by Maurice Elvey. 7,680 feet. Release not fixed.

CROWDED "who-dunnit," with a particularly extravagant last-minute twist. The grim shenanigans have an inconsequential core. The start is hazy and it barely makes up leeway before it arrives at its surprise but far from convincing climax. Second-rate quota.

Story.—Richard Carling, an unpleasant foreigner, is found murdered and the most obvious suspect is Jack Kurton, the dead man's business partner. Vera, Kurton's flighty wife, is another, and she tries none too successfully to use her gay friends, Steffy and Bill Millington, as an alibi. James Oliver, a tough guy from America, and Hewson, a supposed lunatic, are also involved. Inspector Mallory, of the Yard, is put on the case and later it transpires that Carling is not dead. It was Oliver who was murdered and Carling switched identities. At this juncture, Steffy steps right into the thick of it. Having discovered that Carling is the Nazi who had ill-treated her many years before in a concentration camp, she enters his flat and prepares to shoot him. She is outwitted, but luckily Hewson, who bears Carling a similar grudge, is around and he exterminates the villain.

Production.—The picture is a bit of a rigmarole. The principal players battle valiantly with theatrical lines and ragged continuity, but, despite their keenness, few laughs and less thrills spring from the unholy mix-up. Compared with the average American "thick-ear," and comparisons are inevitable, it's very small fry.

Points of Appeal.—Provocative title, popular cast and quota ticket.

THE NAVAL ARTIFICER

Public Relationship Films. British (U). Produced by Richard Massingham. Directed by John Haggarty. Commentary by Bruce Belfrage. 3,600 feet. Release not fixed.

COMPACT and informative British interest featurette, made with the full co-operation of the Admiralty. It completely covers the work of artificers and, although primarily intended as a guide for naval apprentices, it's sufficiently showmanlike to entertain the average filmgoer. Technical terms are reduced to a minimum, and all the exteriors are exhilarating. Very good quota fill-up.

Production.—There are apparently five different types, or rather branches, of naval artificers—the engine room, the electrical, the ordnance, the shipwright and the aircraft—and the picture deals comprehensively with the duties and responsibilities of each. The main idea is, of course, to help recruits choose their own careers, but technicalities are so neatly broken up by impressive sea and air sequences that the "pep talk" is of almost equal interest to the layman and woman. Director John Haggarty has done a first-class job. So have the commentator, Bruce Belfrage, and the chief cameraman.

Points of Appeal.—Subject, treatment and quota ticket.

Chapter Play

THE ADVENTURES OF SIR GALAHAD

Columbia. American (U). Directed by Spencer Bennet. Featuring George Reeves, Nelson Leigh and Lois Hall. Fifteen episodes of 1,500 feet approx., except episode one, which is 2,271 feet. Episodes under review 1 to 5 inclusive. Release not fixed.

SWASHBUCKLING "Knights of the Round Table" adventure melodrama for children, telling of the strenuous efforts of Sir Galahad to retrieve the legendary sword, Excalibur, stolen by a mysterious hooded knight. The mediæval tale has all the colourful background trimmings of old-world pomp and chivalry, while the reckless abandon with which the sword duels are executed should keep the youngsters perfectly happy. Good matinée attraction.

Production.—The moments of suspense and treachery, coupled with the boisterous sword fights and horseback chases, closely follow the western style of entertainment and carry the same excitement. Even though "Ye Olde English" scene is suspiciously like the sweeping prairie country, this will neither distract nor disappoint juvenile audiences.

Points of Appeal.—Boisterous action, fights and chases, adequate characterisation and scenery.

W. J. S.

Reissues

THE HILLS OF DONEGAL

Sherwood. British (A). Directed by John Argyle. Featuring Dinah Sheridan, James Etherington and Moore Marriott. 6,460 feet. Release not fixed.

NAIVE, yet colourful musical melodrama, concerning an attractive young Irish vocalist who is bothered by a skeleton in the

REVIEWS—continued on page 23

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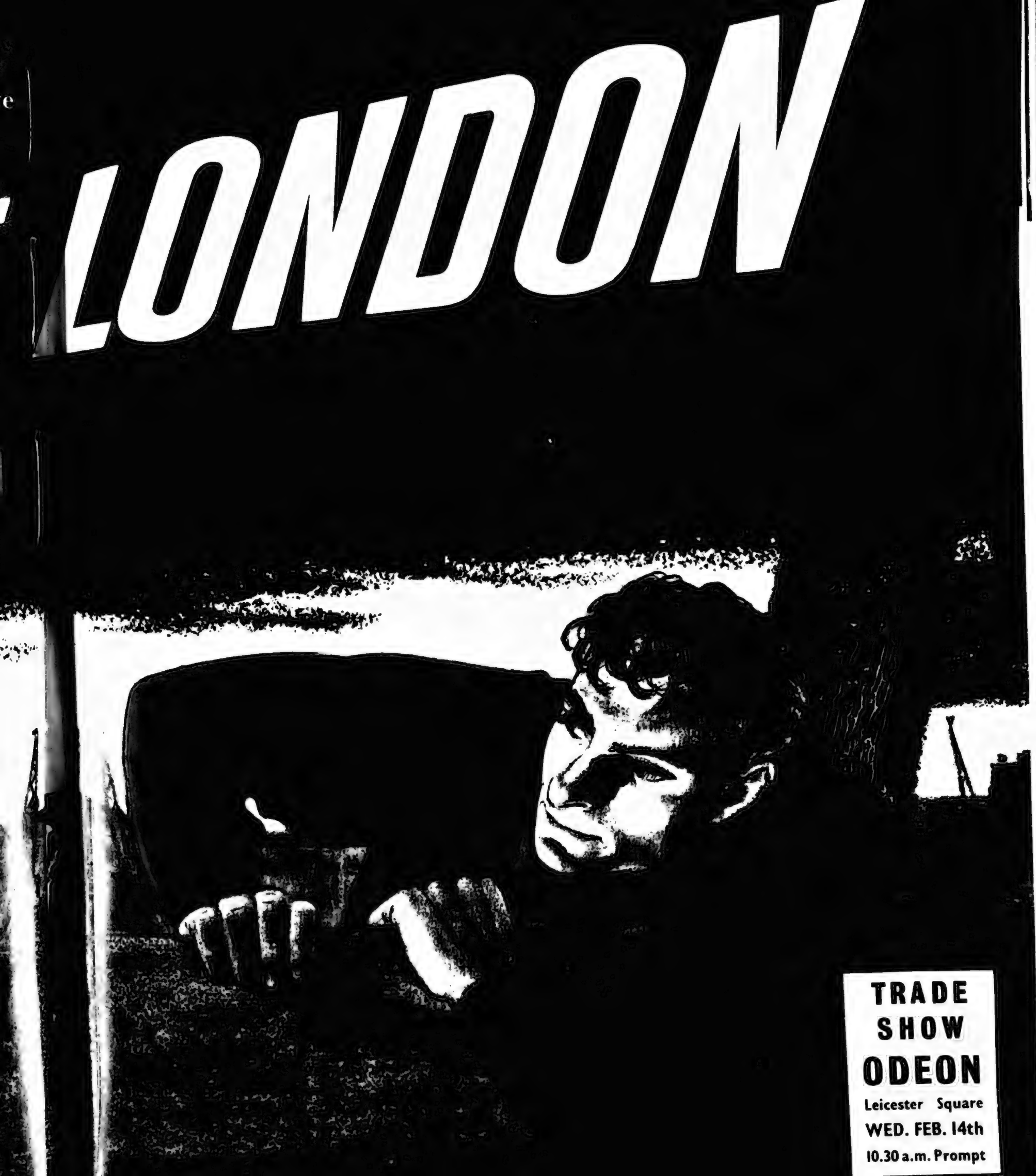

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CHURCHMEN ARE "SAMSON" FANS

Archdeacon's Praise

PARTIES of church people and members of other bodies and societies are swelling the large numbers that are flocking to see the Paramount spectacle film, Cecil B. DeMille's "Samson and Delilah," now in its eighth week at the Carlton, Haymarket, S.W.1.

Tomorrow (Friday) a company of about 50 members of the congregation of Croydon Parish Church will attend the late evening performance.

It will be recalled that it was in that particular parish that Paramount held the first of the very successful series of lantern lectures on "Samson and Delilah" as part of the exploitation campaign inaugurated to bring the picture to the attention of various organisations and clubs, whose members include numbers of people who do not attend the kinema regularly.

Not only did the lecture at Croydon arouse interest among those attached to the parish church there, but the Archdeacon of Croydon (the Ven. C. F. Tonks) was one of the first church dignitaries to see the film when it opened in the West End. Following this, the archdeacon wrote to Paramount to say that he had commended "Samson and Delilah" to his congregation.

"It is in my judgment a masterpiece and a triumph," he declared. "The photography and Technicolor are first class, the character delineation is convincing and while, of course, the author has allowed his imagination to embroider the scriptural narrative, it has not undermined it nor has it destroyed the moral of Samson's weaknesses of character side by side with his underlying loyalty to his God."

Birmingham SCMA Ball

The Birmingham and District branch of the SCMA is holding its annual ball this Thursday evening at the West End Dance Hall, following the closing of their houses. Hon. secretary Chris Cassidy anticipates a record crowd.

S.O Ban in Lincs

By 31 votes to seven, a parish meeting at Market Deeping, Lincs, has decided against the Sunday opening of the Empire, Market Deeping. A number abstained from voting.

THE PROVINCES MEET "CINDERELLA"

RKO-Radio's provincial trade shows of Walt Disney's CINDERELLA and SEAL ISLAND started at Birmingham and attracted one of the largest audiences of exhibitors for some long time. The screening was followed by a reception at the Queen's Hotel, where the exhibitors met Joe Vegoda, RKO's general sales manager; Cyril Edgar, director, Walt Disney Organisation; and David Jones, RKO's publicity director. In this picture can be seen: Mr. and Mrs. A. Black (Leicester), Joe Vegoda, F. Cozens (chairman, Midland CEA), Arthur Gibbons (Dudley)

Release Date is May 14

FOLLOWING their visit to Birmingham, where they attended the trade show of Walt Disney's "Cinderella," Joe Vegoda, RKO's general sales manager, and Cyril Edgar, director of Walt Disney British, were at the showings in Leeds on Tuesday and Manchester on Wednesday. They are at Liverpool today (Thursday) and return to London for a few days before going on to Newcastle and Glasgow.

In each city "Cinderella" is being shown with Disney's "Seal Island," and both are being released on May 14.

Alma, Luton, Let for Live Shows

THE Alma, Luton, ABC's 1,639 seater, has been let on a long lease to a syndicate, in which Bernard Delfont and Harry Carey are interested, for "live" shows.

The negotiations were carried through for ABC by J. Rowland Sales, FVA, the kinema and theatre estate agent and valuer.

General manager E. T. Hainge (Odeon), chief organiser of the recent CMA staff ball at the West End Dance Hall, Birmingham, has forwarded a cheque for £7 10s. to the Midland CTBF.

Apollo, Erdington 21st Birthday

THE Apollo, Tyburn Road, Erdington, Birmingham, is this week celebrating its 21st birthday. Manager W. H. Fletcher has provided his patrons with a special birthday programme, a feature of which is a film showing the change-over from silent to sound and the progress made in the latter. In connection with the celebrations, a presentation was made by W. Waters, chairman of directors, to chief operator A. W. Evans, who has had 17 years' continuous service at the Apollo.

OBITUARY

TRADE TRIBUTE TO G. M. MONTANINI

ALL the trade organisations with which George Montague Montanini (general manager of the H. D. Moorhouse circuit, Manchester) was connected were strongly represented at the funeral at Southern Cemetery, Manchester, on Friday. Prior to the committal there was requiem mass at St. Cuthbert's Church. Father Elliott officiated at the service.

Many Moorhouse managers and staffs were amongst those at the graveside, where about 150 wreaths and floral tributes were laid. Most of the Manchester film renting houses were represented, and amongst those who came from London was E. Gratton Mulloy. The attendance included John E. Blakeley (Mancunian), who was a very close friend of Monti; G. Blakeley; W. Muller and T. E. Robinson (chairman and secretary respectively of Manchester and Salford branch CEA); Trevor Taylor (S. and E. Lancs branch); W. W. Lloyd (Oldham Proprietors' and Managers' Association). There were also present many members of trade organisations: Society of Cinematurians, Lancashire Cinema Old Boys' Association, SCMA, and NATKE.

The KINE. *has been asked by Mrs. Montanini, the widow, and her son, Squadron-Leader V. M. Montanini, to thank friends in the trade for their floral tributes and expressions of sympathy in their bereavement.*

Charles Brettell

Birmingham has lost a pioneer exhibitor by the death of Charles Oliver Brettell, chairman of directors of the Brettell circuit, of Vicarage Road, King's Heath, Birmingham. He was 83 and had been in the kinema business for the last 40 years.

John Norfolk

Former proprietor of the Regal, Northampton, John Ive Norfolk, of 28, East Park Parade, Northampton, has died in Northampton General Hospital at the age of 70. A native of London, he went to Northampton in 1927 and took over the Regal (then the Vaudeville).

REVIEWS—*continued from page 18*

family cupboard and a vicious, improvident husband, but is finally relieved of both, and luckily acquires great riches. The film has been trimmed of 1,250 feet approximately, and when first shown by Butcher's the KINE. review (August 28, 1947) classed it as a good British "programmer."

Points of Appeal.—Straightforward plot, appropriate and diverting embellishments, and title.

SOMEWHERE IN CIVVIES

Sherwood. British (U). Directed by Maclean Rogers. Featuring Frank Randle, Suzette Tarri and George Deonan. 6,225 feet. Release not fixed.

ROUGH-AND-READY knockabout comedy, with music and songs, recounting the amusing adventures of an old soldier who gets his ticket by a trick, but, after having his life threatened by a crooked cousin and sergeant, hastily rejoins the Colours for a little peace and quiet. This former Butcher's release has been sharpened by a cut of 1,500 feet approximately, and the original was described by KINE. (August 26, 1943) as certain to register with the crowd.

Points of Appeal.—Breezy humour, versatile characterisation, star and title values.

Shorts

Warner's

SITZMARKS THE SPOT. American (U). 896 feet. 10 min.—John Pratt falls for high-pressured advertising methods and his consequent misadventures at a ski-ing resort, provide yet another angle on the popular sport. Fair.

THE GAY ANTIES. American (U). 588 feet. 6 min.—Technicolor cartoon illustrating the antics of an ant colony during a "Gay Nineties" picnic. Fair.

SO YOU WANT TO HOLD YOUR HUSBAND. American (U). 974 feet. 10 min.—Comedy in which a wife tries to revitalise her husband's interest in her by a series of crack-brained methods. Fair.

ACE OF CLUBS. American (U). 1,441 feet. 15 min.—Sports report showing the technique of Bobby Jones, famous American golf champion. Slow action and close-ups emphasise the finer points of the game. Good.

A LAD IN HIS LAMP. American (U). 656 feet. 7 min.—Looney Tunes Technicolor cartoon illustrating the adventures of Bugs Bunny with the Genie of the Lamp and an irate Caliph of Baghdad. Fair.

GENERAL DWIGHT D. EISENHOWER. American (U). 995 feet. 9 min.—Tribute to Eisenhower the man, the military commander and leading U.S citizen. Last-war meetings and D-Day shots culminate appointment to C-in-C European Forces. Topical filler.

Newsreel

Films de France

ECLAIR JOURNAL DE FRANCE. (FRENCH). Running time 7 minutes. Immediate release.—The items included in this latest edition of the French newsreel include scenes of war in Indo-China; loyal tribes being reviewed by a French General in Morocco; tributes to a Free French General; a robot chess player in action; demonstrations of a new jet aero engine; the Monte Carlo rally; ice hockey in Paris; a carnival at the French Riviera; young bears gavotting; and the latest in women's hats. There is no denying its topicality and its make-up compares reasonably well with its British and American contemporaries, but its photography is much less sharp and the French commentator's accent is none too clear. Even so, novelty values make it a sound additional attraction for West End newsreel theatres, with their cosmopolitan audiences.

SCOTTISH

Apprentices Will Have Deferred Call-Up, says Singleton

WITH A. B. Watts (president), H. P. Mears (vice-president), E. J. Hinge (treasurer) and W. R. Fuller (general secretary) holding a "watching brief," a full attendance of the Scottish branch got down to work expeditiously at the annual meeting held on Wednesday, in Glasgow.

It seemed that only A. S. Albin, W. Albin (of Edinburgh) and G. Jeffrey (Aberdeen) were absent, and as the last-named was down to give the report of the Aberdeen section John R. Turner, the Scottish secretary, read a statement 'phoned to him that day.

JAMES WALLACE told the members that the NATKE conciliation board had had a particularly quiet time, but that "might be the calm before the storm." Only one meeting had been held.

GEORGE SINGLETON came back with the report on the apprenticeship scheme, which he noted was progressing favourably in Aberdeen, Dundee, Greenock and Glasgow, and with the promise of one starting in Edinburgh. They wanted the recognition of the Ministry of Labour to the scheme. They had had meetings, the Ministry had examined their scheme, and the officials were recommending that the scheme be placed on the register of approved apprenticeship schemes.

This meant that the Ministry of Labour exchange people would be prepared to recommend kinema projectionists as a trade worthy of entering. They were now waiting official confirmation of this step and were considering whether to adopt some form of publicity which might be helpful to get a greater influx of apprentices to the trade. Apprentices, concluded Mr. SINGLETON, were deferred from military service if properly indentured.

Sir ALEXANDER B. KING made a report on entertainments tax.

Waiting Fatal

They all knew that the Government would be looking for more money, and if the exhibitors were going to wait until they were living in an island of peace and tranquillity and still not work for anything for themselves they should give up the ghost.

There were certain adjustments which might be made in entertainments tax. Their thoughts should be divided on two lines. Something should be done with a clear-cut tax reduction on all seats up to 1s. 6d. to take care of the working-class halls. Some further thought might be given to an alteration of the incidence of the tax on seats from 1s. 10d. upwards.

Whether or not the time was right was something that the statistics they got would prove.

Sir ALEX then commented upon "the glorious speeches" at the recent meeting of the FIEC, which "Mr. Elvin created."

"You must have been greatly amused when you read the speech by Sir Laurence Olivier. There is no greater actor than Sir Laurence, but never in my wildest dreams did ever I think he would take on the part of, and act as stooge for, Mr. Elvin.

"I had the privilege of showing 'Hamlet' and lost £26 for doing so."

A voice: "Lucky man!"

Sir ALEX went on: "I would like to read in the papers one day that Sir Laurence would return some of the fortune he made out of the picture to Mr. Rank."

Remarking that he thought they were going to get "a little more Rady," Sir ALEX commented, "If we don't fight hard we are going to get nothing. If you don't get out the details and show them to your MP you may be passed up again."

At this stage L. F. PRIEST nominated Jack Hamson as chairman, and being unanimously agreed, Mr. Hamson was elected.

T. Graham Salmon, Edinburgh, was unanimously elected vice-chairman. Mr. Salmon was also re-elected honorary solicitor and H. J. Green unanimously re-elected treasurer.

The other officers were then elected as follows:—Trustees: R. V. Singleton, James Welsh, A. S. Albin. Auditor: Messrs. Thomas Smith and Son.

Delegates to the General Council: J. Hamson (*ex officio*), George Singleton, H. J. Green, G. U. Scott, J. Wallace, George Taylor and Sir Alexander B. King (Glasgow); L. F. Priest, R. McLaughlin and J. S. Dunbar (Edinburgh); Miss M. F. McIntosh (Dundee); J. P. Jeffrey (Aberdeen).

Executive: K. M. Dunn, George Kemp, George Campbell, J. Matthews, W. Simpson, J. K. S. Poole, G. Gilchrist, J. McLaughlin, Charles R. W. Gray and R. M. Donald.

W. R. FULLER, general secretary, dealt at some length with the question of publicity and a publicity department, saying he was glad to notice that J. R. Poole, of Edinburgh, had not waited for the general secretary, but had replied direct to the Press criticisms. He thought that the branches could use the talent among exhibitors more fully, getting in quickly and making their objections to any criticisms of the kinema business appearing in the lay Press. Mr. FULLER thought that each branch should have its own publicity methods.

An unexpected interruption occurred when, at the call of "any other business," Miss D. BURNS, of Duns, arose to make an appeal on behalf of her father.

She said that a great injustice had been done to him, first by the KRS and then by the CEA and KRS jointly. She asked for a full investigation into the matter of Michael Burns, former proprietor of the Windsor, Carluke, and the Tinto, Forth.

W. R. FULLER said that to find this matter brought up without notice was somewhat embarrassing, not from the point of view of publicity but from the fact that he had not his papers with him.

Addressing Miss Burns, Mr. FULLER said that most of the trouble was due to the fact that her father would not take steps to get the thing settled up.

"As you raised it publicly," he added, "we will undertake on behalf of the CEA that there will be a full investigation into all the facts and a report will be given to this branch."

SCTB MEETING

The annual meeting of the Scottish Cinematograph Trade Benevolent Fund, held in Glasgow last Wednesday, took 11 minutes to complete, and raised a protest by William Carruthers, of Twentieth Century-Fox.

Mr. Carruthers said that the lack of interest taken in the meeting was due to the fact that the annual luncheon of the CEA which proceeded the meeting had taken far too long. The meeting of the Benevolent Fund was timed to start at 3 o'clock and it began at 3.30. He moved that the annual meetings take place on a different date from the annual meeting and luncheon of the Scottish Branch CEA.

On the chairman proposing that the matter would be looked into, Carruthers withdrew his motion.

The Ormiston shield was won for the second year in succession by the Tudor, Giffnock. Second and third in the contest were the Elder, Govan, and the Lorne, Glasgow.

The following officers were elected—president, H. J. Green; vice-presidents, R. G. Simpson, R. V. Singleton, George F. Green, James Currie, and Sir Alexander B. King; and president (Edinburgh), Mr. R. McLaughlin; and immediate past-president, A. H. Simmons; vice-presidents (Edinburgh), James Hart and Charles W. Reveridge.

KINEMA'S DUTY TO LEAD PUBLIC TASTE

Brake of Tax Burden

AT the luncheon which followed the Scottish branch annual meeting, held in the Grosvenor restaurant, Jack Hamson occupied the chair and had as guests Sir Hector Hetherington, principal of Glasgow University, Tom Johnston, ex-Secretary of State for Scotland, Lord Provost Ure Primrose, of Perth, A. B. Watts, Councillor H. P. Mears, E. J. Hinge, W. R. Fuller, Sir Alexander B. King, C. A. Oakley, and Bailie Thomas R. Patterson, senior magistrate of the City of Glasgow.

After luncheon, in proposing the toast of the CEA, Sir HECTOR HETHERINGTON, principal of Glasgow University, made an appeal to the members of the Scottish kinema trade to give the public something a little better than what it wants.

He wanted to tell them—whether or not they liked it—that they were also doubly involved in the business of public education, as he was. He did not mean educational films alone, but the ordinary films which had an incalculable effect on public taste, and, therefore, on the morals, the manners, and the character of the people.

"You are in this, of course, for business reasons," added Sir Hector, "and you cannot be in business unless you keep an eye on the box-office. There is no question about it. You have the job of providing the public with the entertainment for which the public will pay.

"You must have regard to the public taste. You cannot be too far in advance of that. But the real truth is that you have to give the public something a little better than it knows that it wants.

"The man with a deep sense of public responsibility, does not give the public merely what it wants but gives it something a little better."

Ideals v. Business

Replying to the toast, Mr. WATTS said that they were most anxious that entertainment should attract the best in the people. Frankly, they were in the business as profit-makers, but were anxious to carry out ideals, realising that unless they give the public what it wants, the kinema, as an industry, would fail.

GRAHAM SALMON, in proposing the toast of the guests coupled this with the name of Tom Johnston, who he said was respected by every party in Scotland. No one had championed the cause of Scotland more than he and he was delighted that he was present with him that day.

In his reply Mr. JOHNSTON said he thought it was a mistake in public policy to so impose taxation—gross taxation—upon an instrument of education that made it difficult for that instrument to be developed and perfected. He was not sure but that the great costs which ultimately followed the lack of a developing system of education in this country and which bring about great charges to the State for delinquency, both by the adult and the juvenile, could not be adduced to the fact that this great agency was not being developed effectively as it would otherwise be if there were money resources to do it.

Lord PROVOST URE PRIMROSE, of Perth, also expressed his thanks, as did Bailie Patterson, who commented on the good terms on which the kinema trade stood with the Corporation of Glasgow and referred also to the kinemas' great work in benevolence in the city.

H. P. E. MEARS, in proposing the toast of the chairman, congratulated the Scottish branch on its choice. He understood Mr. Hamson had been 27 years on the renting side and now was chairman of the CEA: was this a case of "poacher now turned keeper?"

DEVON & CORNWALL

More Lean Years are Ahead—Prince

FUEL SAVING TIE-UP?

WARNING of an even thinner time for exhibitors than they were at present experiencing was given by MAURICE PRINCE, when, as chairman of Devon and Cornwall CEA branch, he reviewed the past year at the annual meeting at Plymouth, on January 30.

"It has been a difficult year for most exhibitors. We have been faced with rising expenditure and falling receipts. We have been told, and rather authoritatively, that kinema receipts for 1950 were a million pounds up compared with the year 1949. I do not think that applies to the West Country. If that were true, the probable explanation is the summer we had. Had it been a normal summer it would have been a very different story," he said.

Mr. PRINCE emphasised that since last October receipts had slumped almost to the lowest ever in many situations. From time to time people pointed out the wonderful business being done in Bristol, Plymouth or Exeter. That was not a true picture. Actually exhibitors were having a thin time, and he feared would have worse in the future.

Death's Toll

Mention was also made by the chairman of the loss the branch had sustained by the death during the year of W. Pickles, JP, a branch trustee and former delegate to General Council; also George Rees who was associated with the branch for many years.

They welcomed two new nominees, E. Edwards (Gaumont), and P. Walshaw (Odeon).

The chairman commended the replies made by the general secretary and W. S. Sheppard, MP, in London daily newspapers to the remarks of Sir Laurence Olivier.

"I would add that had it not been for the exhibitors that Sir Laurence Olivier despises, films in which he had played would not be known to kinema audiences throughout the world," he remarked. "We exhibitors are in this business for the same reason as renters, technicians and actors—to make a living."

In a brief discussion on entertainments tax, G. DANIEL suggested that a graduated scale might help small exhibitors to overcome their difficulties; while A. LEWIS considered some system similar to PAYE might be devised.

W. FARRANT GILLEY, who voiced appreciation of the chairman's review, extended the branch's sympathy to Mr. Prince in the loss of his mother.

Maurice Prince was unanimously re-elected chairman, with Peter M. Myott as vice-chairman. C. Halderson Rundle was reappointed treasurer and secretary, and A. O. Ellis and W. Farrant Gilley were reappointed trustees, with the addition of H. B. Mather to fill the vacancy caused by the death of Mr. Pickles.

The branch also placed on record the fact that it deprecated reduced admission prices, and felt that any such concession should be done by means of alleviation of the entertainments tax. At the same time in view of the unilateral action of ABC in the matter it was decided to leave it to individual members to do as they thought fit.

In view of the fact that the Government inserted advertisements in newspapers, W. Farrant Gilley suggested that they might well back up the kinema campaign by publicising "Let's Go to the Pictures and Save Coal, Gas and Electricity."

It was decided to hold the next meeting at Exeter at the end of February.

BRISTOL

Wait and See Policy Over Old-Age Pensioners' Prices

BRISTOL and West branch of the CEA decided to take no action following the announcement that ABC is to admit old-age pensioners at reduced prices. This was agreed at the branch monthly meeting when a resolution was passed declaring that they "would not at present fall in line with ABC but would ascertain the effect of the measure both on ABC situations and those in opposition."

L. V. CREWS maintained that any concession on admission prices to old-age pensioners should come from the Government. They had made a similar grant to pensioners for tobacco and there was no reason why this could not also be done for kinema seats.

On the proposal of E. C. ROGERS, vice-chairman, it was agreed that further discussion should be postponed until the general effect had been ascertained.

A letter from the North-Western branch of the CEA seeking Bristol's support for the nomination of W. J. Speakman as vice-president of the association, prompted H. GOWER to ask why no nomination had been forthcoming from the Bristol branch. He recalled that last year the name of the chairman (F. G. W. Chamberlain) had been mentioned as a future president of the CEA.

Mr. CHAMBERLAIN replied that his difficulty lay in the fact that the local city council and the CEA General Council held their meetings at the same time. To carry out the task of CEA president properly meant giving it a full amount of time, which meant that he would have to give up one or the other.

E. C. ROGERS, vice-chairman, said that in practice the job of president was a three-years one. It involved at least three days per week for one year. He expressed his appreciation of the compliment, but thought that for him at the present time it was quite impracticable.

"The time is fast approaching when the CEA will have to follow the KRS and have a more or less permanent president and a paid office," he said.

S. W. SAVERY, secretary, pointed out that it was usual to wait until the February meeting before pledging the branch's support to any nomination for vice-president, and it was agreed to do this pending the arrival of other nominations from different branches.

Film Report Criticised

After a lengthy discussion on the CEA Film Report it was decided that E. C. Rogers, who is a member of the legal and finance committee, should put forward the complaints and suggestions made by the branch.

The main subject of complaint was the system of allocating marks. It was considered that a standard system of marking was quite useless for the whole country.

A film which was suitable for north-country kinemas might be awarded eight marks and be a failure when shown in the south.

F. G. W. CHAMBERLAIN said that as far as he knew two marks were allocated for sound and two for photography, the remaining eight being distributed among the other points of the film. He thought that it was really unnecessary for any special marks to be awarded for the technical points of the film. The standards of photography, lighting and sound were today all very high and should only be singled out when they were either exceptionally good or exceptionally bad.

H. COLLINS thought that instead of giving a total mark in the Film Report there should be a system of granting marks to individual points of the film which should be enumerated in the Report. So many marks should be stated as having been given for the story, so many for appeal to the public, production, and so on.

C. R. THOMPSON complained that during recent months there was a tendency by the viewers to give high marks to British films generally. This was altogether misleading. There were also occasions when British films had been given very high marks but had proved entirely unsuitable for industrial halls. He quoted "Kind Hearts and Coronets" as an example of this.

R. BUSH maintained that the basis of the report should be on its value as entertainment and not so much on its technical qualifications.

A request to allow disabled ex-Servicemen to be allowed to remain in their propelled chairs during matinée kinema performances had been received from the welfare officer of the Ministry of Pensions. He had requested that they be allowed to visit the kinema in pairs, accompanied by a physically able person, and pay the normal admission price. He hoped that there would be one or two kinemas in Bristol which were structurally suitable to accommodate them.

L. V. CREWS stated that CMA had been similarly approached and replied that it would be perfectly willing to do so providing the licensing authorities raised no objection. The secretary was asked to reply along similar lines, explaining the difficulties and trusting that police permission would be granted. It appeared that in Bristol there were no kinemas suitably constructed to allow the required accommodation.

S. W. SAVERY reported that the film, "Street Corner," had been approved by the magistrates for showing in Bristol, providing no children under 16 years of age were admitted.

It was agreed that the time for branch meetings should be advanced from 11.15 a.m. to 10.30 a.m. in order that the fullest amount of time should be given for the agenda to be debated.

The next branch meeting takes place at the Chamber of Commerce, Bristol, on February 21

Liverpool Festival Kinema

The Palais de Luxe, Lime Street, Liverpool, will be taken over by the Liverpool Festival of Britain Society for the three weeks July 22 to August 12 for a cavalcade of 21 years of British talking films.

It is understood that the society proposes to show a different film each day. The society also hopes to be able to show a newsreel depicting the main events of each year.

HAPPY PROSPECT

The Ministry of Town and Country Planning has allowed the appeal against the refusal of the Planning Authority to allow a kinema to be erected near the Alt Hotel, Maghull, near Liverpool. At last week's meeting of the Maghull Parish Council it was decided to inform Ald. A. Ernest Shennan, FRIBA, architect for the scheme, that they promoters of the scheme, that they supported the project and confirmed its urgent need. A member commented that the people of Maghull viewed with pleasure the possibilities of having a kinema in the district.

At the premiere of PANDORA AND THE FLYING DUTCHMAN, which took place at the Odeon, Leicester Square, last week, Lord Reith and J. H. Lawrie, chairman and managing director of the National Film Finance Corporation respectively, with John Woolf, managing director of Independent Film Distributors, which is controlling the distribution of the film

UA PRODUCT BROKE RECORDS

Big Future Programme Detailed At London Sales Conference

BOX-OFFICE records achieved by the company's product were mentioned at a successful United Artists' sales conference held during last week-end, all branch managers, the whole of the London sales force, and senior head office executives participating.

Monty Morton, general sales manager, opened the conference with a statement of United Artists' present position, and emphasised that the Corporation in Great Britain had had a most successful year, and that UA product had, in more than one instance, hit record box-office figures.

He congratulated the sales organisation on having done what he described as "a grand job of work" during the past year, expressing his confidence also in the future of the company.

Listing some of UA's outstanding successes of the past year, Mr. Morton mentioned "Outpost in Morocco" and "Africa Screams" as among the top grossers, and the excellent business done by "Home of the Brave," "Indian Scout," "Mrs. Mike" and "Johnny Holiday," "Ellen" and "Three Husbands," "Tomahawk Trial," "Black Magic," "Gun Crazy" and "Red Light."

Concentrating on entertainment values, he said, United Artists' group of independent producers had produced a range of pictures of high calibre which had proved their worth, where worth really counted at the box-office.

Describing the current programme, he mentioned Charles Chaplin's "City Lights," just concluding a fifteen weeks' run at the Rialto. Stanley Kramer's "The Men" had done first-class business during its three weeks' run at the London Pavilion. He was convinced it would do equally well throughout the country. The Danziger Bros.' production, "So Young, So Bad," dealt with an important social theme in an original and forceful manner, and was "natural box-office." "Underworld Story," starring Dan Duryea, Herbert Marshall and Gale Storm, had popular appeal, and the British "Lucky Mascot," starring Carroll Levis, Carole Landis, Herbert Lom and Avril Angers.

For excitement there was I. G. Coldsmith's "The Scarf," starring John Ireland, Mercedes McCambridge and Emlyn Williams. Robert Stillman's "Sound of Fury," with Frank Lovejoy, Lloyd Bridges and Kathlyn Ryan had broken records in the States.

Great results were expected from Stanley Kramer's "Cyrano de Bergerac," starring Jose Ferrer and Mala Powers. "Quicksand" was a fast-moving action picture, starring Mickey Rooney, supported by Peter Lorre, Barbara Bates and Jeanne Cagney. "Once a Thief," directed by W. Lee Wilder, stars June Havoc and Caesar Romero. Another Wilder drama would shortly be delivered, "Three Steps North," starring Lloyd Bridges, Aldo Fabrizi and Lea Padovni.

In the comedy field, "The Admiral Was a Lady," starring Wanda Handrix and Edmond O'Brien, was amusing escapist entertainment. "New Mexico," with Lew Ayres and Marilyn Maxwell, directed by Irving Reiss, was a stirring frontier drama. Robert Stillman's "Queen for a Day," a trilogy, in which Kathleen Ryan, Katherine Locke and Lloyd Bridges have the leads, promised to be another top production.

Shorts Group

Mr. Morton also named other pictures of which full details were not yet available but which were expected in the country shortly. He also listed the group of shorts which UA is handling, to which had recently been added "West of England" in Technicolor, and "The County Clerk." The Daffy Ditty cartoons were very popular.

On Friday afternoon the conference viewed "Clochemerle" in UA's private theatre. This amusing French picture will be distributed by the company.

The conference luncheon at the Hungaria was a happy occasion. There were present as guests: George H. Ornstein, UA's Continental manager; Georges Rouvier, managing director in France; Lou Harris, sales supervisor; W. Smith, secretary and director; W. Gray, director; and Joe Pole, director of publicity.

Proposing a toast to Mr. Morton, Mr. Pole emphasised the burden of responsibility that had fallen upon him during the last eighteen months, and expressed the appreciation and good wishes of the whole of the staff.

AB-Pathe's New 16-mm. Services

WORLD'S MOST UP-TO-DATE LABORATORIES

OVER the past three years an extensive programme of re-equipment has been carried out at the Associated British-Pathé laboratories at Elstree. Now the company claims to have the most up-to-date sub-standard film laboratories in the world.

Some of the equipment is quite unique in this country, and this, together with the installation of the latest RCA 16-mm. equipment in the recording departments, enables the company to offer a service unrivalled in the 16-mm. field.

Among the services now available are: Reduction printing from 35-mm. negative; a completely new method of reducing from 35-mm. sound-track, which, it is claimed, does not introduce the distortion hitherto inseparable in such work; a new and exclusive method of making 16-mm. fine-grain dupe negatives which will yield contact prints which are indistinguishable from those obtained by direct reduction from 35-mm.; "blowing up" from 16-mm. to 35-mm.

French Equipment

Before the extensive re-equipment began, C. J. Phillips, the manager, made a tour of laboratories overseas, including the United States and several countries in Europe. As a result of his observations, it was decided to order a large quantity of French equipment designed by André Debrie, of Paris.

The laboratory buildings at Elstree cover 8,000 sq. ft., and have been extensively reconditioned in recent months. The interior floor space was replanned to allow for the installation of the new plant.

To overcome the problem of load-shedding, which makes it impossible to ensure complete accuracy in the speed of the machines or the intensity of the printing lights, independent electrical generating equipment has been installed and this is able to take care of the load for the complete laboratory.

When the Associated British-Pathé Wardour Street laboratories reopen after reconstruction and re-equipping, Elstree will be turned over completely to sub-standard work.

Following the modern trend, all 16-mm. development is carried out in full daylight on improved Multiplex machinery.

The work turned out by these laboratories in the 16-mm. field has been of such a high standard that American companies have actually placed their orders here in preference to the United States, and inquiries are constantly being received from abroad.

The company is now going ahead with plans to re-equip the 8-mm. laboratories and these are expected to be completed by January, 1952.

The processing services offered by the laboratories will be more fully described in the February 15 issue of SUB-STANDARD FILM.

A corner of the AB-Pathe laboratories at Elstree, showing, on the right, two of the new Debrie 16-mm. reduction printers

BRITISH FILMS ON THE AIR

"Daily Mail" Award Link-up

LISTENERS to the BBC's Light Programme last Sunday evening heard radio adaptations from scenes of some of last year's outstanding British films, which were being relayed during the 1951 British Film Festival, held at His Majesty's Theatre, Haymarket.

Organised by the *Daily Mail* in conjunction with the National Film Award, the broadcast provided kinemagoers with a reminder of some of the films that are eligible for voting in this year's Award, voting for which began on Saturday, January 27, and will continue in 2,000 kinemas throughout the country until February 24.

Apart from a recording made by Jack Warner, at present on location in Norway, listeners heard some of the most popular British stars re-enacting their parts as portrayed on the screen.

The programme, broadcast during the peak listening period between 9 p.m. and 10 p.m., was as follows: Leo Genn and Jacques Brunius in "The Wooden Horse"; Nigel Patrick, Naunton Wayne, Wilfrid Hyde White and Jane Hylton in "Mr. Knowall," from "Trio"; Dirk Bogarde, Peggy Evans and Patrick Doonan in "The Blue Lamp"; Jean Kent and Susan Shaw in "The Woman in Question"; André Morell, Sheila Manahan, Olive Sloane and Barry Jones in "Seven Days to Noon"; Glynis Johns and Herbert Lom in "State Secret"; John Mills, Richard Attenborough, Nigel Patrick and Andrew Crawford in "Morning Departure"; Dennis Price and Patricia Dainton in "The Dancing Years," which included musical excerpts featuring Vanessa Lee and the George Mitchell singers, accompanied by Sidney Torch and his Orchestra; and Anna Neagle and Trevor Howard in "Odette."

The finale featured Richard Todd, last year's Silver Star winner, proposing the toast to the industry. He paid tribute to all members of the kinema staffs, and ended the broadcast with the industry's "Let's Go to the Pictures" slogan.

Phœnix Going Up

Good progress is being made with the erection of the Phœnix, Wallasey Village, Wallasey, and it is expected to be ready for opening in June, according to schedule. The Phœnix, with which enterprise Leslie Blond, of Liverpool, is associated, will be Merseyside's first new post-war kinema. It will seat about 900 persons.

EDINBURGH'S GOOD WORK FOR CHARITY

Provost Thanks Exhibitors

EDINBURGH'S Lady Provost, Miss Rodney Murray, handed over cheques to the value of £3,308, the proceeds of Cinema Sunday, to representatives of 28 city charities at a civic reception to the kinema trade.

Lord Provost Sir Andrew Murray, in thanking the trade for their support of charitable institutions in the city, said since 1941 the magnificent sum of £33,364 had been gathered in and distributed in this way. The CTBF received one of the two biggest cheques. It was for £827.

Coun. R. M'Laughlin, convener of the Cinema Sunday Committee, thanked the Lord and Lady Provost.

ABC TALENT CONTEST OFFERS £810

Following the success of Donald Peers' "Follow Your Star" singing contest, ABC is now launching, in conjunction with Lever Brothers, a "Wisk Talent Contest" in North East London, starting on February 12. All types of entertainers, including soloists, duettists and trios, may enter.

A group of 18 theatres has been selected for the contest, which will run from Monday to Thursday, with weekly finals on Fridays. Each theatre will run the contest one night per week for a period of 12 weeks.

Cash prizes will be given every night and £60 will be won every week. The final winner will receive £50 and a two-weeks' engagement at British music-halls. Eight district winners will receive £10 and an Ascot Heater. A total of £810 in cash is to be won during the 12-week period.

Text of SCMA-CEA Pact

The printed text of the SCMA agreement, recently revised by the CEA and fully summarised in an earlier issue of the KINE., is to be sent out to all SCMA members and CEA members later this week.

Exhibitors will receive with their copies a letter from the general secretary, W. R. Fuller, pointing out the more important changes in the document.

IN YOUR OWN WORDS

"FOR HEAVEN'S SAKE" MR. WARE

JOHN WARE'S letter appears to confirm the trade's acceptance of the "For Heaven's Sake" advertisement as a great contribution to the "Better Business" campaign. I, however, do not think so. I agree that measures should be taken to draw the public's attention towards their local kinema, but not at the expense of another section of the entertainment industry. In fact, the 20th-Fox advertisement is nothing more than a direct insult to the men and women of the Television Service.

The advertisement implies that the standard of production on television and the type of programmes are not to the public's liking; this is incorrect.

I had occasion just recently to visit my local kinema, which was showing "All About Eve"—first week of London general release. The print was in a very poor condition, for not only was the sound and picture disjointed in many places, but towards the end of the film the picture was partly obliterated by scratches over a number of frames.

For heaven's sake, Mr. Ware, surely your greatest contribution to the "Better Business" campaign would be to see that all prints despatched are in first-class condition so that patrons will say in future: "Let's Go to the Pictures."

E. G. CHAPMAN.

48a, Wellington Road,
Enfield, Middlesex.

Twentieth Century-Fox state that the print used at the Odeon, Enfield, had only been used on one previous occasion. There have been no complaints about its condition from that theatre, the Odeon, Enfield, or a subsequent theatre where it was used.—EDITOR.

A New "Little Man"

IN a recent issue, E. O. Parker suggested that a cartoon character should be evolved to promote the "Let's Go to the Pictures" campaign.

This type of publicity has always been a success, and is, without doubt, the finest way to capture the public's imagination. Compare Mr. Therm, Mr. Cube, the war-time Billy Brown of London Town, to mention only a few. Some months ago I sat down to my drawing board with the same idea and created a little character that I think admirably fills the bill, so I then sent the sketches, with suggested layout, to the "Better Business" Committee. They sent me a charming letter, and assured me that they would write again as soon as a decision was reached.

If the committee should accept my "little man" as their emblem, it will be one time when I will be glad to *give* any drawings away.

In the meantime, the suspense is, to coin a phrase, killing me.

ALLAN CLARK,
Assistant Manager.

Tredegar Hall,
Newport, Mon.

AT THE STUDIOS

Two Completely British Units Will Make RKO-Disney Feature

FOURTEEN WEEKS' SCHEDULE AT DENHAM

TWO first-class directors and two complete units, all British, will be employed when RKO-Radio-Walt Disney British starts its production of "Robin Hood" at Denham on May 1. American producer Perce Pearce, who made "Treasure Island," told KINE. studio correspondent Graham Clarke that the two units would be of equal importance, the division of work being roughly between close-ups and action.

Perce said: "We are to make this film here by choice rather than necessity. Our happy experience with "Treasure Island" inspired us to come back and make another English classic." Explaining the choice of Richard Todd for the part of Robin Hood, he said that research by himself, his fellow scriptwriter Larry Watkin, and "Doc" Beard into 12th-century ballads showed that Robin Hood was not a gigantic man, nor did he excel in anything but archery and leadership. "The story will be dramatic, with an historical background," he said. "There will be lots of action, but it will not be a trapeze act."

He added that he reckoned the production would be unique among Robin Hood films in that they meant to shoot at least part of it on the actual site—what little now remains of Sherwood Forest. For other scenes they will go to the New Forest, but most of the work will be at Denham.

The two units are expected to be continuously at work for at least 14 weeks. Asked about the estimated cost of the picture, Perce replied: "I haven't even made a guess, but there is a wholehearted feeling on the part of the company that we want to make it right."

In addition to Richard Todd and Robert Newton (as Friar Tuck) there will be about 30 speaking parts, and casting is now in progress under the supervision of Maud Spector.

Incidentally, Maud Spector and Perce Pearce have just formed a new company, Maud Spector, Ltd., which is described as carrying on the business of "casting experts and directors." The third director is Maurice L. Spector and the capital is £100 in £1 shares.

Two former "Oscar" winners are among the first chosen for the two British units.

They are lighting cameraman Guy Green and art director Carmen Dillon. The two directors will be Ken Annakin (who will work with Guy Green) and Alex Bryce, who will have Geoffrey Unsworth as his lighting man. Douglas Pierce is to be production manager.

At the RKO Radio-Walt Disney British press reception, in connection with ROBIN HOOD, producer Perce Pearce and star Richard Todd have a look at the script

Nettlefold's Next

Nettlefold will start production again next Monday when Ernest G. Roy puts "Madame Louise" on the stages. This is a version of the successful play by Vernon Sylvaine, and the stars are Richard Hearne and Petula Clark.

Maclean Rogers will direct, with Wilkie Cooper as lighting expert, Bill Allen on the camera and Fred Turtle as sound mixer. John Huntley will be responsible for the floor publicity.

Concanen Again

Some time early in May is the date tentatively fixed by Derrick de Marney and Guido Coen for their next Concanen production, an adaptation of Elleston Trevor's novel, "Chorus of Echoes," which has NFFC backing, but is not part of the corporation's new scheme.

The film will be made in one of the smaller British studios.

The author is writing the screenplay, but no technical unit has yet been chosen.

Incidentally, I am glad to hear that Daniel Birt, who directed "She Shall Have Murder" for Derrick and Guido, is now on the road to recovery after his attack of heart trouble, which put him on his back for six weeks.

Stars in the Box

Five more starry names have been added to the cast of "The Magic Box." They are Edward Chapman, Kathleen Harrison, Barry Jones, Mervyn Johns and Emlyn Williams.

A visitor on the set last week was a French MP, Guy Desson, who makes the kinema his particular interest. With him was Ernest Wettstein, AB-Pathé's Continental representative.

Making AN OUTCAST OF THE ISLANDS in Ceylon. In the picture are lighting cameraman, John Wilcox; producer-director, Carol Reed; focus, John Kruse; clappers, W. C. Fairweather, and 1st asst. director, Guy Hamilton

BANG WILL GO EALING'S SET!

CONFERENCES on the best way to destroy a room by an explosion have been taking place down at Ealing this week between special effects expert, Sid Pearson, are director Jim Morahan and the construction staff.

Sid told me the ideas he was toying with were a floating set with hinged flats, balsa window frames and panes made of wax. As the specially constructed set will be ruined by the explosion, he was hoping to be able to have enough replacements to cope with at least six takes, in case they are necessary.

When I was down watching the making of "The Man in the White Suit," director Sandy Mackendrick was struggling against the handicap of a sore throat that had reduced his voice to a whisper. An added difficulty was the set, an interior on three floor levels, which had complicated both the lighting problems of Dougie Slocombe and the angle and space problems of camera operator Jeff Seaholme.

"The Man in the White Suit" is due to come off the floor during the week ending March 10, and it is likely that the following day will see the start of "Secret People."

It is described as "a story of underground intrigue and a conflict of ideals," and although it has settings in Paris and Dublin, there will be no foreign location work.

Thorold Dickinson told me that the biggest bother that he and associate producer Sid Cole have is the question of getting labour permits for the two stars—Valentina Cortese and Serge Reggiani.

Music for "Tom Brown"

Recording is now being made at ABPC, Elstree, of the music for Renown's "Tom Brown's Schooldays."

The score, by Richard Addinsell, is being played by the Royal Philharmonic Orchestra, conducted by Muir Mathieson.

John Baxter's Position

John Baxter asks me to make it clear that his position as production controller of the NFFC's "Group 3" still leaves him free to produce one picture a year independently.

Riverside Busy Once More

GOOD news at Riverside is that Lance Comfort started production there for New World on Monday of "Home to Danger," which, he tells me, is a "whodunnit," from an original story by Francis Edge and John Temple Smith. Eros will distribute.

This will give Guy Rolfe his first film part (on loan from JARO) since his illness and Rona Anderson is co-starred, with Francis Lister, Bruce Belfrage and Alan Wheatley in support. Terence Fisher is directing. Reg Wyer has charge of the lighting, with Dudley Lovell as camera operator, and Len Bulkley is sound mixer. The sets were designed by Cedric Dawe. The schedule is three weeks each on the stages and on location. Lance tells me that he has two more subjects ready for shooting and is now negotiating distribution.

When "Home to Danger" leaves Riverside it will be followed immediately there by Tempean's first project of the year. This is a drama, "Rosselli and Son," from an original story by John Gilling, who will be the director. Robert Baker and Monty Berman are again co-producers and Monty will take care of the lighting as usual. Dermot Walsh and Barbara Murray will star. Robert hopes to get together again almost the same unit that he and Monty worked with last year. They will be three weeks in the studio and two on location.

This continuity of employment is important for, by the end of March, Robert and Monty aim to start another second feature, "13 East Street," a thriller that Robert has written with Carl Nystrom, and which Robert will direct. They have not yet definitely decided on the studio, nor has casting been settled.

They have two more second features in prospect, the first to go on the floor about a month after the finish of "13 East Street," and later mean to branch into the first-feature market, but this will not be until the autumn or spring next year.

PEOPLE

ABC Changes in London • Another "Youngest Manager" Claim • J. Hughes Promoted

ON the resignation of THOMAS H. KENWAY-WRIGHT from ABC, A. H. CINGEL has been transferred from the Ilford Regal to the Walham Green Regal.

L. H. T. HODSON, a persistent and successful exploiteer, who has taken over at Ilford, was formerly at the Stratford Rex, where he is succeeded by J. BROWN from the Capitol, Barking. This has led to the promotion to the Capitol, Barking, of E. E. COXALL, assistant manager at the State, Barkingside, since its opening in February, 1947.

F. BARKER, manager of the Beckenham Regal for some while past, has been transferred to Walton-on-Thames, and in consequence E. H. CLAYTON-GREENE has been transferred to Beckenham from the Mayfair, Tooting.

This has led to the transfer of REG. BRIGHTON from the Catford Plaza to Tooting, and the Catford Plaza is now under the management of L. GROU, from the Ritz, Erith.

JACK DUCKER, assistant manager at the Mile End Empire since April, 1949, has been transferred in a similar capacity to the Walthamstow Dominion. He is a member of the family which before the war ran the Standard, London Fields—now closed as a result of war damage.

His successor at Mile End is H. MCBEAN, from the Rex, Stratford.

* * *

MAURICE CHEEPEN, manager of the Troxy, Stepney, submits a claim to the title of "youngest manager," which was debated in this column last September. It started with D. G. Abell and was taken up by Alex Reid, Wm. Ainger and Frank Bradley. The latter became a manager when he was 19. Cheepen caps this with the statement that he was manager of the Clerkenwell Globe—responsible for the booking—at the age of 17, a fact which renters' representatives whose memories go back that far could confirm as he signed contracts with them as a minor in law.

At one licensing session he was refused a licence because he was under 21 and the theatre owner, Joseph Powell, JP, of Tipton, had to hold himself personally responsible for the conduct of the business and visit the Globe several times a month. Recalling those days of more than 30 years ago, Cheepen says: "In those days of open market booking and publicity material obtained second-hand at cut prices from the original poster exchange in Meard Street, perspicacity was the manager's watchword and capacity was the only yardstick of the business. In that respect the business has not changed."

* * *

The vacancy for an assistant manager at the Troxy created by the promotion of H. SHAMPAN to the Islington Blue Hall has been filled by the transfer of A. MCROBERT from the Sutton Gaumont.

He is followed at Sutton by TERENCE DENE, former organist at the Tottenham Court Road Odeon, who became assistant manager at the Penge Odeon in July, 1950, and two months later moved to Croydon Hippodrome.

The vacancy there is filled by the transfer of J. W. MALAM from Sutton Gaumont.

* * *

On the transfer of WM. SMITH to the Becontree Odeon, JAMES HUGHES, who has been on relief duties working from the Stratford Gaumont for some time past, has been promoted to control of the Canning Town Grand.

* * *

E. W. LUDWICK, assistant manager at the Stratford Gaumont since October, 1949, has been transferred to a similar post at the Old Kent Road Astoria. Originally in the Royal Navy, he entered the trade at the East Ham Premier in March, 1947.

His departure from Stratford brings back L. A. WILKINS, who was assistant manager there from 1947 until October, 1949.

Also based at Stratford is W. ALAN CORNELL, former organist who went over to management several years ago. After a period at the Holloway Marlborough, he was posted to Birmingham, from which he returned a few weeks ago.

* * *

L. P. THOMPSON, who, many years ago, was on the staff of the Marlborough, Holloway, has returned there as assistant manager under Billy Quest. He was formerly house manager at the Old Kent Road Astoria.

* * *

PETER BROWNE is following in the footsteps of his father, ERNIE BROWNE, Yeovil's Odeon manager. He has been appointed assistant manager of the Odeon, Bath.

Peter has been at the Gaumont, Barnstaple, since leaving the Navy 18 months ago. He is an old boy of Yeovil School.

* * *

S. SPEYER, assistant manager of the Edmonton Regal, has been transferred to the Stamford Hill Regent, and H. D. BOWRING has been moved from the Finsbury Park Astoria to replace Speyer at Edmonton.

* * *

F. L. COLEMAN, who has been assistant manager at the Leicester Cameo News Kinema, has been promoted manager in place of JACK LIDDLE, who has now vacated the position.

The assistant manager's post goes to E. D. FRANKS, who has been chief projectionist.

* * *

While acting temporarily as manager of the Islington Odeon for 16 weeks while E. AMOS was on the sick list, F. A. MANNING, whose base theatre is the Palmadium, Palmer's Green, revealed his prowess as a showman and created something of a record by obtaining six KINE. Showmanship credits in the first six weeks of his stay there.

* * *

PETER PALMER, trainee manager at the Golder's Green Odeon since last May, has been promoted to the rank of assistant manager.

* * *

Friends of GORDON MILES, who up to last June was assistant manager at the Ladbroke Grove Royalty and then had to resign on health grounds, will regret to learn that he is undergoing treatment in the Woodend Hospital at Aberdeen. He would be glad to hear from any of his friends.

* * *

Chief projectionist V. D. R. WYATT, of the Burnt Oak Savoy, is also an accomplished pianist and occasionally, when other duties permit, provides incidental music on the theatre's Christie organ, there being no resident organist.

It is interesting to note that Wyatt gets a credit line under the name of the manager on the cover of the Savoy's pocket-size monthly programme card, but not for his musical ability.

* * *

Miss HAZEL M. DAWE, daughter of Syd Dawe, partner and managing director of Dawe Bros., proprietors of a small Tyneside circuit, has been selected to umpire the Scotland *v.* Ireland lacrosse international at Edinburgh. Miss Dawe, who is 23, is sports and physical training mistress at Eskdale School, Edinburgh.

* * *

LOUIS FALKNER, who has succeeded Fred Bull as manager of the Odeon, Lancing, joined the Odeon circuit 11 years ago. His previous positions include A/M at the Brighton Odeon, mobile manager, based on Hove, and manager of Odeon, Kemptown.

* * *

R. C. BOOBIER, chief projectionist of the Empire, Colchester, Essex, and his assistant, D. G. WEBSTER, are to be congratulated for their prompt action in tackling a motor-cycle which burst into flames following an accident which occurred near the kinema, recently.

Boobier and Webster tackled the fire with a "Minimax" foam-type extinguisher and had it out within a couple of minutes and before the fire brigade had arrived on the scene. That was indeed fast work and evidence of the efficiency of the Empire's staff and its fire-fighting equipment.

Paul Penman

B. Paxton-White, GFD's NW area publicity representative, presents a £25 cheque to H. Young, manager, Ellesmere Cinema, Swinton, first prizewinner in the Universal Newsreel showmanship competition. On the left is S. Hanson, chief projectionist, who received a Certificate of Merit for his skill in presenting the newsreel

The Mayor of High Wycombe presents a giant key to N. Lockyer, of the Odeon, High Wycombe, to commemorate the theatre's coming of age. The presentation was made at the annual film ball, held in aid of the CTBF

ON BETTER BUSINESS

We have recently been entrusted with the modernisation and re-furnishing of several cinemas and in each case the improvements have been reflected in increased receipts at the box-office beyond all expectations. By virtue of our unique facilities, we could produce just such a scheme FOR YOU. It can be comprehensive or it can be for only where improvements are essential. Will you give us an opportunity to show you what we can do . . . and without obligation.

Modesty forbids us to give you a list of the cinemas we have recently re-seatedd for instance, but we will gladly do so, if you ask us.

WE ALSO SUPPLY ALL **CINEMA ESSENTIALS**

"FROM MAINS TO PAYBOX"

— SOLE LONDON AGENTS —

SEATING BY C. R. HARRISON & SONS LTD., GOLBORNE, LANCS.

DECORATIONS BY MODERNISATION LTD., WHIRLOW LANE, SHEFFIELD

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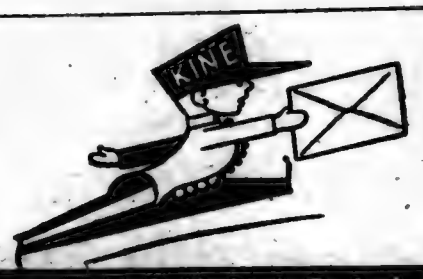
KINE SERVICE



MANAGEMENT · SHOWMANSHIP · TECHNICAL

MANAGEMENT by The Manager

Better SCMA-CEA Relations Has "Better Business" Effect

NOW that all points of difference between the CEA and the SCMA on the managers' agreement have been reconciled we can, with confidence, anticipate a period of tranquility and good will between employers and managers during the "Better Business" campaign.

It behoves all sections of the trade to pull together in the national effort to improve business and provide additional revenue to satisfy the claims of all depending on the industry from shareholders to employees.

There are welcome signs that recruitment for SCMA is on the upgrade, and there was optimism among the national officers of the Society when I spent an hour with them immediately after the final meeting with CEA delegates.

Louis Mannix, the popular president, looks better than he has done for some years. No doubt his enforced stay in hospital has benefited him beyond the curing of the immediate cause of his disability.

CMA Training Film

CONGRATULATIONS to CMA for having the vision to produce a staff training film. There can be no better way to teach front-of-house employees the job of handling kinema patrons tactfully and efficiently.

This suggestion may be somewhat premature, but I feel it would be a nice gesture for CMA to offer the film to other exhibitors after it has been the Odeon and Gaumont rounds. It is not enough to have varying standards of courtesy and efficiency in theatres under the different controls, at a time when we are trying to popularise the kinema-going habit.

SCMA Magazine

I WELCOME the advent of SCMA's new publication, *The Cine-Manager*, edited by general secretary Sam Butchart. The SCMA has many domestic problems that cannot be dealt with in these columns, and the magazine gives members of the society an opportunity to exchange views that are not necessarily of interest to the rest of the trade. The issue features an article by Ralph Bromhead, director of administration of the "Better Business" campaign, and gives a precis of the amended agreement.

Needless to say, I shall continue to comment without fear or favour on the activities of the society, always with the well-being of that association as my one and only objective.

Dishonest Managers

THE number of kinema managers found guilty of dishonesty recently is disquieting, but need not cause undue alarm. It represents a very small percentage of managerial grades, all of whom are in positions of trust and responsibility, with more opportunities for dishonesty than in most trades and professions.

Nothing much can be done to eliminate possibilities of theft, pilfering or embezzlement, but they can be minimised if the exhibitor has implicit trust and confidence in his managerial executives. The manager who is trusted and respected by his employer will confidently confide in him if any unexpected financial embarrassment arises, and the employer—the good one I mean—will gladly arrange to help the man concerned out of his difficulties.

Intense supervision, complicated accountancy methods and suspicion may grievously affect morale, and therefore the trading at the theatres so handicapped.

Patron Suggests

A SUGGESTION from Corporal Yates, RE, for an emergency call system is most interesting. He suggests that a strip of screen material might be placed below the screen. By slightly lowering the slide lantern and using the lower section of a slide an emergency message, in strip form, could be projected on the auxiliary screen.

To me the technical difficulties of this procedure appear to be unsurmountable. For one thing, it is not practicable to correctly adjust the slide lantern in a few seconds. In addition, any form of screen, either at the top or bottom of the screen proper, would detract from the picture, even if the material was grey as suggested by the writer. In any case, the low density of light from a slide lantern projected on grey would probably not be sufficient to make the message readable.

Some managers do project messages on the bottom of the existing screen while the film is still running. For the same reason, the message looks yellow, and does not unduly clash with the picture.

Nevertheless, thanks to a patron who is trying to help us.

Mutilated Seats

THIS item from F. Gulliver, of the Hippodrome, Ripley, Derby, has been lifted from the Showmanship section because it seems of particular interest to "Management."

Having just completed the reupholstery of damaged seats in the theatre, Mr. Gulliver arranged an exhibition in the lounge; probably the first of its kind.

Half a dozen of the slashed and mutilated seats and back rests were put on exhibition, with a card explaining how they had been maliciously damaged, causing discomfort to patrons and a big outlay to have them recovered. I like the film tie-up: "This was not done with a Winchester '73."

I would like to hear the result of this effort from Mr. Gulliver. It might operate two ways. Either the patrons will join with him in watching out for culprits, or those responsible will accept the display as a challenge and, out of bravado, treat the seats worse than ever before. The report from Ripley will be most valuable information.

Letters to the Press

L. LILLEY, house manager of the Odeon, Southall, proudly enumerates the letters he has had published in the local Press during the past six months; there are 13 in all.

I have no desire to deprecate letters to the Press, but I would like to emphasise the advisability of avoiding controversial subjects. Lilley does well when he makes a plea for reduction of the entertainments tax, but when he takes the Archbishop of Canterbury to task for his statements on children and the kinema, I feel that he is in danger of starting a controversy that can only do more harm than good.

Admittedly, I have not read the letters he has had published, and I refer to this, not as a criticism of the gentleman concerned, but rather as a general warning to check up very carefully before releasing for publication any letter regarding the kinema industry, especially where it refers to a controversial matter.

Man of Many Parts

W. SYKES, manager of the Majestic, Cradley Heath, has forwarded details of the many ways by which he is encouraging patronage of his theatre.

A stock poster is worded: "The Majestic is warm and cosy; come and save light and fuel." Your local fuel officer might be persuaded to print and post a supply for you free of cost as a contribution to the "Better Business" campaign. The artistically produced monthly programme carries a similar announcement.

Then Mr. Sykes, a former organist, is the moving spirit in the local Choral and Orchestral Society, which runs an orchestra of 55 instrumentalists and a choir of 200 voices. Needless to say, their concerts are held in the Majestic.

There can be no criticism of his statement: "It pays to be active in the general life of the district and various organisations of the community."

Good Will Effort

THE results of the CMA Christmas Gift Appeal launched at the instigation of John Davis, managing director, have now been collated, and show an unbelievable response from every corner of the UK.

The toys gathered by many individual halls ran into thousands, headed by W. Howarth's Liverpool Odeon with 6,000 toys to its credit. Everywhere local papers, civic dignatories and important associations, such as Rotary clubs, have helped in this scheme. The Edinburgh kinemas got 300 column inches of free space, plus 4,000 toys. For the industry as a whole this is a prestige scheme that is becoming something like an institution.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

★ Our New Scheme Will Help YOU

ALREADY showmen are inquiring about the KINE.'s "Star" showmanship film scheme, in which renters will nominate specific films which they recommend as being particularly suitable for exploitation.

Managers can depend upon the enthusiastic support and generous help of the advertising departments of the firms advising special concentration on these films, and the KINE. will endeavour, in every way possible, to advise and help managers in preparing worthy campaigns.

This is not an effort to concentrate the activities of managers on a few films, but it is proposed to co-ordinate under the respective titles all the suggestions for publicising the selected films.

The first film we are dealing with is 20th Century-Fox's "The 13th Letter," a film with a title that offers showmen many opportunities to originate publicity, and one that should inspire the most reticent of traders to co-operate.

Twentieth Century-Fox is proposing to issue the story in serial form for placing with the local Press. In the case of this film, the end of the story is not given, so that there is a ready-made reason for promoting a newspaper competition.

Put on your thinking caps now and lay the foundation of the campaign for this film. It was reviewed by "Josh" Billings in the February 1 issue.

We are confident that the films carefully selected for this "starred" feature will benefit considerably from the additional advice and support that they will be given. It is not necessary for managers to be told what is a "Showman's Picture"—they already know, but in focusing attention on the films from the advertising angle it should be possible to evolve campaigns that are more comprehensive than is customary for films of this calibre, and also to give us a new approach.

Films are the goods we sell, and it is normal business procedure to sort out product that is likely to be popular with consumers, as well as planning extensive advertising of films that, in the language of our own trade, are already "past the post."

A picture taken at the premiere of HARVEY (GFD), published in the "Kine.," gave C. Tester, of the Luxor, Eastbourne, a pattern for this rabbit costume which he had made for a street parade

STAR SELECTIONS

A Review of the Week's Most Outstanding Campaigns

IT is only on rare occasions that the judges agree to the award of credits for campaigns that arrive after the stipulated period of ten days after the last playdate of the film has expired; this is one of these occasions and a very special one it is.

The campaigns are for "Woman on the Run," "A Life of Her Own," and "Two Flags West" at the Gaumont, Southend, and are submitted by the assistant manager, D. Rintoul, W. Wood, the manager, has been seriously ill so D. Rintoul, carrying on single handed has submitted them on behalf of Wood. We wish Mr. Wood a speedy return to health, and congratulate him for having such a loyal and industrious assistant. Rintoul exhibits all the true characteristics of a showman.

Credits for these excellent campaigns are awarded to W. Wood, in accordance with the rules, as he is manager and signed the reports, but a special "credit" is awarded to D. Rintoul under, I think, the heading of "Public Relations." I have particular sympathy for this good will gesture, having been in a similar situation to Wood myself not so long ago.

Into Battle

WITH "All Quiet on the Western Front" booked at the Essoldo, Caledonian Road, London, A. Foxhall made a supreme effort to create appropriate atmosphere at the theatre. He covered the walls of his wide foyer with hand-painted scenes of war as waged in 1914-18, camouflaged the central paybox as a strong point, built a couple of sandbagged embrasures in corners with generous lacings of barbed wire, reproduced shell bursts in a couple of panels, and the doorman wore German uniform.

A concealed radiogram reproduced the sound of machine guns, and the whole effect is stated by our correspondent, who examined the display, to have been most impressive.

"All Quiet," a film doing excellent business, is one of the few pictures for which we condone the unlimited use of war material in the publicity campaign.

Two interesting comments emerge from Foxhall's efforts. First, he states that he was unable to buy or borrow scrap barbed wire from the local authority; he had to buy a hank of new material. Secondly, he had the utmost difficulty in getting sandbags. He finally used cut down sacks filled with ashes from the theatre boiler.

Wholesale Co-operation

FIFTY Plymouth tradesmen agreed to make a deliberate mistake in their windows for a fortnight prior to the screening of "The Jackpot" at the Odeon. They were taking part in R. Crawshaw's "Deliberate Mistake" competition in which the public was invited to make a donation to the Lord Mayor's Fund in exchange for an entry form. The reverse side of all entry forms, ten thousand of which were disposed of, carried theatre and film credits. All fifty shops used three-foot streamers advertising the competition and the film.

Cash prizes of £10 and £5, as well as a number of consolation prizes were contributed by traders. They also defrayed the cost of printing.

A cheque for the proceeds of the competition was publicly presented to the Lord Mayor by Mr. Crawshaw, the ceremony getting an excellent Press, including a double column picture. Presentation of prizes secured further coverage and another picture.

This extremely good campaign advertised the film widely, it was a good public relations job, and it does not appear to have cost the management anything. What more could we desire?

The campaign is submitted by the manager, P. Walshaw, on behalf of the house manager, R. Crawshaw. I agree with Mr. Walshaw, who has recently taken over that house, that the project reflects great credit on his colleague.

Good Guernsey Press

WITHOUT in any way detracting from Eric Snelling's fine campaign for "One Touch of Venus" at the Odeon, Guernsey, I cannot resist repeating my views that Channel Island managers are lucky to have such co-operative newspapers.

In collaboration with the *Guernsey Star* he staged a "Venus" competition, which gave the Odeon 400 inches of editorial publicity, 120 inches of which appeared on front pages.

The cost to the theatre of the Island-wide publicity campaign was 5s., and that's a very good bargain in publicity anywhere. Local agents of the Elizabeth Arden beauty preparations put up the prizes

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year ;—

P. H. ALLBUT, Tudor, Kings Heath, Birmingham.
L. H. ALLEN, Rivoli, Southend-on-Sea.
B. H. CLIFFORD, Perrymount, Haywards Heath.
A. H. CRAWLEY, Picture House, Highbury.
R. W. FRAY, Regent, Hinckley, Leicestershire.
A. T. FROST, Regal, Bexleyheath.
S. HARVEY, Ritz, Romford.
J. L. LAING, Ritz, Edinburgh.
L. J. LYONS, Regal, Atherstone, Warwickshire.
C. E. MILLER, Odeon, Stockton-on-Tees.
T. RICHARDS, Regal, Old Kent Road.
C. R. STANLEY, Gaumont, Shipley, Saltaire, Yorks.
E. L. WOODBRIDGE, A/M, Odeon, Hove.

Perfect Alibi

R. C. BAKER had "Spotlight On Britain's Wings" as a supporting short for "Two Flags West" at the Gaumont, Hanley. That was sufficient excuse for him to get full RAF support, not only for the short but also for his "Two Flags West" campaign.

Among the many accessories loaned by the RAF was a scale model Lincoln II, valued at £250, as centre piece for a foyer display, as well as a £100 model of a Meteor jet.

A contractor provided a horse-drawn wagon, of ancient vintage, which emerged with the addition of various props supplied by the RAF as a covered wagon of the "Two Flags West" period, and toured the town.

Dignity in Advertising

T. B. WILKINS' campaign for "The Mudlark" at the Gaumont, Manchester, is a particularly bright one, even for the Gaumont, Manchester, a kinema from which we expect, and get, brilliant campaigns. The kinema has an excellent team, including C. Wiseman, house manager, and J. Grundy, assistant, both of whom are well known to readers of Showmanship. In this campaign they were helped by C. Charlton, of 20th Century-Fox's exploitation department.

They obtained the usual mass of free Press publicity, some of which was inspired by a Press reception, which was attended by a number of mayors, the deputy-Lord Mayor of Manchester, who presented a couple of Showmanship prize cheques to Wilkins and half a dozen consuls as well as representatives of the Press.

On opening night, incoming patrons were greeted by assistant

Grundy, in Victorian evening dress, and a partner in crinoline. No criticism can be levelled at a manager using costume so long as it is appropriate, in good taste, and is not likely to involve managerial grades in ridicule.

An elaborate spectacle, "Dancing Through the Century," was organised at the Ritz ballroom. In addition, prizes were given for the best exhibition of the Victorian St. Bernard's Waltz. This event was advertised jointly by the dance hall and the kinema, including slides at the theatre and announcements over the p.a. system at the ballroom. There is still much doubt about the advisability of any advertising in kinemas likely to encourage patronage at a competitive form of amusement, especially at a time when we are busy persuading people to go to the pictures. It is appreciated that "The Mudlark" was well advertised at the dance hall.

The town office of the *Daily Graphic* displayed a streamer advertising the film and three departmental stores put on elaborate displays tying up with china, furniture and cosmetics, respectively.

It is a pleasure to report Mr. Wilkins's praise of the 48s produced by the renter for this film, which as he says, "Give it all the dignity it deserves."

This is a brilliant campaign—an outstanding achievement even for old campaigners like Wilkins and his colleagues.

Hand-made Arrows

J. DUVERNOY'S most important piece of publicity for "The Broken Arrow" at the Grand, Lowestoft, was a handbill, on which he had pasted a cut-out of a broken arrow nearly a foot long. The caption tied the title up with broken New Year's resolutions; 2,000 copies of this novelty were prepared and it makes an attractive advertising item.

This is an excellent example of the work that kinema employees are willing to undertake to help their managers get out campaigns at an economic cost, because each arrow had to be cut out by hand. My wife considers that I am too optimistic when I estimate that each one took two minutes to cut. Even if that is a fair assessment, then that one item used up 66 hours of staff leisure time, plus the time expended in pasting the two pieces on the handbill.

Four usherettes and two projectionists helped the manager to do the work and the same people delivered the throwaways from door to door.

With loyal help of this description from theatre personnel, managers can, by exercising their ingenuity, make small advertising allocations go a long way.

Jeans' Night Out

F. HUGHES conducted a direct mail campaign inviting Motherwell Jeans to see "The Woman in Question" at the Odeon. The postcard used was reputed to be signed by Jean Kent.

This was just one of the many varied methods used to advertise the film, the plot of which was run as a short story in the *Motherwell Times*—the first time that paper has run a short story of a film.

Mr. Hughes didn't overlook either the parrot or the palmist in his long list of tie-ups and window displays. Other traders gave space on account of "shedding the load," the advisability of drinking more milk, cookers, and hairdressing. Times of showing were indicated on all cards and posters.

War Relics

THE picture of one of R. Girdler's window displays for "Two Flags West," at the Dominion, Hounslow, is very impressive. He used two American flags, a pair of old cart wheels, a converted scout's hat, shrubs, sand and some broken wood.

Theatre usherettes paraded the town, in home-made Indian costumes, following an attendant in American Civil War dress and carrying two flags and a notice: "I'm Carrying 'Two Flags West' to the Dominion." Despite the loyalty of these girls in facing the hazards of our climate in wearing costumes stated to be made from Crepe paper, I don't like this parade any more than others where usherettes are employed in outdoor advertising. The catchphrase is now somewhat "corny."

A Hounslow store devoted a whole window to the display of Indian outfits, cowboy suits and the like, during the week of showing. The foyer display used the previous week was the centrepiece of this window.

A Useful Handout

MY thanks to Arnold Fletcher of the Plaza, Northwich, for a liberal portion of the theatre's 21st birthday cake. It arrived in an attractive box enclosed in which was a neat "With compliments" card, carrying the slogan: "We shall continue to give you the best so keep on saying 'Let's Go to The Pictures'." In my opinion, this scheme, good as it is, would have been still better if more of the little gifts had been mailed out to local people, even if that meant a smaller distribution in the theatre.

The event got a very good Press, especially as one patron who received a slice was a 90-year-old lady seeing her first talking picture. Mr. Fletcher makes no reference to the business he did, but one paper refers to queues six-deep round the theatre so we must draw our own conclusions.

More Sand

I HAVE received enough sand with reports of "Sands of Iwo Jima" campaigns to replenish a standard fire bucket. Usually the sand comes in seed envelopes but J. McKenzie, trainee manager of the Regal, Hamilton, breaks with tradition and wraps his in a piece of paper which ensured a more even distribution of the sand over my desk.

Two thousand of these were handed out; the credits were typed. This seems to be an unnecessary waste of time which even the use of a toy printing outfit would have saved. Most showmen will agree that a novel throwaway is worthy of a decent printing job.

He got a very good tie-up with the Territorial Association, which loaned two army trucks for a tour of the district, advertising jointly the film and recruiting. A placarded jeep also toured the town.

Home-made Publicity

CHARLES FOWLER, of the Winston, Slaithwaite, disagrees with my view that home-made posters should be discouraged and, to prove his contention, sends along some excellent samples of publicity, produced at the theatre for economy reasons.

His method seems practical, and is certainly simple. Some years ago he bought an Econasigne Stencil Outfit and uses this to make all his own display cards and special posters. He garnishes his work with pictures cut from advertisements in the KINE., and I, in self-defence, must remind readers that this has been suggested several times in Showmanship. Black and white illustrations are coloured by Mr. Fowler, using photo-tints.

He also sent examples of star cartoons drawn from campaign sheets with the aid of a pantograph; these are excellent, so let us agree that Mr. Fowler is assuredly an exception to the rule, and that the standard of workmanship achieved at the Winston is at least equal to the work of many local poster writers.

Readers who are not too happy about the workmanship of their home-produced posters and who cannot get the extra money to have a professional job done might wish to try out some of these ideas and let us know how they get on.

Not an Inch Wasted

THE Royalty, Harborne, Birmingham, hasn't a very extensive frontage, but R. Parsons made full use of it to advertise "The Wooden Horse." Over the main entrance door was a replica of a prisoner of war camp, complete with barbed wire fences and the German Eagle. At the side of the door was a replica German sentry-box and a flagpole.

A ceremonial colour-hoisting parade was arranged in conjunction with the ATC and the RAF Ensign was hoisted on the Saturday before playdate. A similar ceremony to lower the ensign took place on the Saturday of playweek.

Inside the theatre was a RAF display as well as a full-size model of a "Wooden Horse," with one panel replaced by glass and a light inside showing how the sandbags were arranged. Mr. Parsons doesn't say whether permission was obtained to use this light, but as it was concerned with a recruiting campaign it is not likely that there was any opposition.

Advertising Renovations

RENOVATIONS have been carried out at the Alhambra, Dunfermline, and to announce the event, C. Hunter Craig arranged a full composite page in the *Dunfermline Journal*.

Headed "Now Let's All Go To The Alhambra," there was a valuable editorial write-up on the improvements, and all advertising space was taken by contractors concerned with the renovations.

This is an excellent scheme for other theatres where similar schemes are being carried out or are contemplated. We can do with many more similar pages in our efforts to tell the public about the attractiveness of kinemas generally.

Memory Test

EDGAR MITCHELL persuaded a group of three Leeds newspapers, including the *Leeds Guardian*, to run a "Film Memory" competition for "Mr. Music" at the Majestic.

Altogether, he got something like £100 worth in free editorial space, in a city where newspapers are not renowned for the amount of free space they give away to kinemas. A midnight Press show helped him to achieve this large quota of space.

Three Mayors

JIMMY WILSON, of the Gaumont, Cricklewood, sends in what I consider to be his best campaign this year. It was for "The Mudlark."

The *Willesden Chronicle*, which was founded in 1877, published a title-page entirely devoted to local pictures taken during that year, with a centre credit panel for "The Mudlark."

Members of the Cricklewood Darby and Joan Club attended a gala matinée performance under the official patronage of the Mayors of Hendon, Willesden and Hampstead.

Two of the local papers carried three-column illustrated stories. The third, and most important paper, is conspicuous by its absence among the cuttings. Surely, the official visit of a mayor to a kinema is local news!

Country Pantomime

CYRIL WALKER again staged the annual pantomime at the Playhouse, Alnwick. I know this small kinema and its limitations, and perhaps that is why I appreciate Mr. Walker's efforts so much.

The pantomime was "Robin Hood," and the manager did most of the work, from painting the scenery to the writing of the posters. All the aristocracy from the surrounding Northumbrian moorland estates supported the event and will, in consequence, have kindly thoughts for the Playhouse, and, we hope, for kinemas generally.

Electric Signs

THE lighting ban has put a temporary stop to road signs, but there is no reason why we should not make a note of interesting ideas for future use.

One particularly interesting idea comes from J. Campbell, of the Olympia, Glasgow, in connection with his "Wooden Horse" advertising. It is an automatic sign spelling out the message and was built with the help of the RAF, but the technical details are so complicated that it will be some time before I have mastered them. Perhaps I shall have the result by the time the ban is lifted. The RAF supported him in many other useful ways in this campaign.

The Showman

1898 SP SCREEN PUBLICITY 1951

You can rely implicitly on Presburys to handle your screen Advertising Rights for Films (Monochrome or coloured) and Slides and you are assured of a consistently high standard of production and service in the interests both of Exhibitors and Advertisers.

Maximum Rentals for Minimum Showing Time

PRESBURYS

S. PRESBURY & CO. LTD., GLOUCESTER HOUSE, 19, CHARING CROSS ROAD, LONDON, W.C.2. Whitehall 3601

"Member of the Association of Specialised Film Producers"

"KINE."-MGM £500 CONTEST

"Annie" Shooting Contest Helps ABC Benevolent Fund

A SHOOTING contest which benefited the ABC Benevolent Fund was a feature of A. Taylor's campaign for "Annie Get Your Gun" at the Savoy, Walsall.

Practically the entire theatre lounge was converted into a shooting gallery, gaily decorated with bunting, banners and publicity material. Through the co-operation of Webley and Scott, air rifles, darts, targets and other necessary equipment were obtained free of charge and for one penny per shot the public was invited to emulate the feats of Annie Oakley and win free tickets to the film. The public responded magnificently and the sum of £46 10s. was realised and handed over to the ABC Benevolent Fund.

All local shooting enthusiasts were called in and a fine display of trophies was arranged in the lounge. A highlight of the exhibition was the rifle used by Captain T. S. Smith, the Walsall winner of the King's Prize at Bisley, shown together with his trophies and a collection of rare firearms. The actual film taken at Bisley, showing Captain Smith winning the event, was screened at all performances and the Captain appeared on the stage on three evenings and recounted his experiences of 46 years ago when he toured the country with Colonel Cody and had his first shooting lesson from the original Annie Oakley.

57 Varieties

S. E. PASCOE-WILLIAMS' campaign for "Three Little Words" at the Ritz, Woking, included a highly successful tie-up with the H. J. Heinz Co.

It began with a foyer display featuring Heinz baby foods with large cut-out letters on each side reading: "Three Little Words . . . Heinz Strained Foods." Patrons were invited to taste the foods and to take a free gift token. Each night a patron was "spotted" and received a free carton of foods worth 6s. 9d. On the Monday and Saturday two people were chosen.

On the Friday, nearly 500 members of the medical profession and other interested bodies attended a showing of a film issued by the Heinz Co. Before the start the audience was served with coffee and biscuits also provided by Heinz.

An advertisement inserted in the local paper by Heinz offered a parcel of Heinz 57 Varieties to the first father to telephone the news of a happy event after Sunday midnight. The advertisement also announced the film's showing at the Ritz. The presentation was on the Saturday.

The prize was claimed by a soldier home on leave, who appeared on the stage to receive his parcel.

No fewer than 12 of the 28 tie-ups arranged were supplied by Heinz.

The other tie-ups included a window and foyer display with the South Eastern Gas Board, furniture dealers, flower shop, gown shop, draper, Sports House record dept., music shop, boot shop, grocers, haberdashers, radio and electrical dealer, wine shop, travel agency, and an ice cream vendor.

Septuagenarians' Views

N. J. FARLEY, assistant manager of the Regal, Handsworth, invited a newly married septuagenarian couple to see "The Miniver Story" at a sister theatre, three weeks prior to playdate at the Regal.

A representative of the Press was on hand to record their views on the film—the result an 8-in. s.c. editorial in the *Birmingham News*. In addition, their comments were recorded in a throwaway, 2,000 of which were produced with the co-operation of two traders. A window display of wedding cards and stationery mounted on an art display also carried the wedding picture of the couple—their remarks on the film and full credits.

Working along the same lines, a "Darby and Joan Club," with 200 members, were invited to see the first performance of the film.

Zenobia perfume throwaways were distributed from the theatre where an effective tie-up display was on view.

Midnight Matinee

A NEW departure for Hereford was a midnight matinée showing for "Annie Get Your Gun" at the Ritz. L. F. Holman arranged to have six usherettes dressed in "Annie" costumes, and the foyer gaily decorated with bunting and balloons. Late transportation was organised to enable RAF and other Service personnel to return to camp after the show, with the result that the event was a sell-out.

Mobo Pony Express races were held two weeks before playdate and a minors' Annie Oakley-Buffalo Bill contest also proved to be a popular attraction for the youngsters. Indian headbands were distributed and one was to be seen decorating a Belisha Beacon in the city centre for some days.

Tie-ups were arranged with the local Mobo dealers and five music shops also participated.

Showmen Help Showmen

TO PUBLICISE "Annie Get Your Gun" at the Regal and Coliseum, Glasgow, managers Bob Scott and Donald MacLeod, with the assistance of Laurie Sellstrom, arranged a very comprehensive tie-up with the Showman's Guild.

The annual circus of the guild was held in the Kelvin Hall from early in December to February and every one of the 25 stands carried colourful 12 in. x 20 in. tie-up cards. Special recordings of the song hits from the film were broadcast at frequent intervals each day.

Window tie-ups were also obtained with 24 shoe shops where specially silk-screened posters carrying a still of Betty Hutton were made a feature of window displays.

Bride of the Month

A BRIDE of the Month contest was sponsored by Olivia Leduc for "Father of the Bride" at the Luxor, Lancing.

Local traders were persuaded to donate prizes of shoes, jewellery, flowers, permanent waves and, if the winner's wedding occurred on the theatre birthday, a wedding gown. An attractive foyer display featured the gifts grouped around a bride doll standing under an arch decked with bouquets of flowers.

With the co-operation of a catering firm, a wedding breakfast table was set up in the theatre lounge, complete with two-tier cake and many attractive items of *real* food.

Original Crossword

A MOST original crossword puzzle was devised by A/M. R. Rowley for "Annie Get Your Gun" at the Savoy, Luton. Many hundreds of entries were received and prizes were awarded by a local firm which co-operated with the Mobo tie-up, and the Bata Shoe Company also contributed two pairs of moccasins as extra prizes.

A huge 30-ft. banner was flown round the top of the building and a large cut-out of a gun was displayed above the pay-box. To complete a successful campaign Mr. Rowley secured a composite advertising page in the local newspaper.

These are in the Running . . .

OTHER entries have been received as follows:—

"A Life of Her Own."—J. Evans, Picture House, Birmingham; C. Masters, Playhouse, Guildford; E. M. Williams, Gaumont, Ilfracombe.

"Three Little Words."—H. M. Burge, Regal, Salisbury; F. R. Vere, Forum, Newbury; L. T. Hodson, Rex, Stratford; F. C. Kennewell, A/M, Adelphi, Slough; D. Mackrell, Ritz, Huddersfield; S. Hudson, Capitol, Hanley; L. Trott, A/M, Ritz, Leyton; A. D. Smith, A/M, Regent, Norwich; D. J. Steward, Palace, Lancaster; R. Simcox, Ritz, Bradford; S. Hopkinson, Oxford, Manchester.

"If You Feel Like Singing."—L. J. Trott, A/M, Ritz, Leyton; L. J. Brown, Capitol, Barking; R. F. Andrews, Rex, Norbury; W. P. Watson, Regal, Edinburgh; D. F. May, Bristol, Edgbaston.

"Annie Get Your Gun."—S. F. Cooper, A/M, Odeon, Sidcup; E. G. Handford, Rex, Bristol; S. Smith, A/M, Apollo, Manchester; P. Buckland-Large, Rendezvous, Blackpool; N. S. Maltby, Regal, Wakefield; E. C. Jordan, Tower, Hull; F. W. Faulds, Danilo, Birmingham; H. A. Stafford, Savoy, Portsmouth.

"The Miniver Story."—D. F. May, Bristol, Birmingham; M. F. Melrose, A/M, Savoy, Exeter; S. W. Hudson, A/M, Capitol, Hanley; F. W. Attoe, Tower, West Bromwich.

"Father of the Bride."—A. Whitfield-Jones, A/M, Capitol, Wallasey; C. James, Regal, Dursley; E. Bailey, Rota, Denton; R. J. Crabb, A/M, Savoy, Swindon; H. Clayton-Nutt, Broadway, Eccles; R. W. Morris, Central, Kidderminster.

The Renters Help YOU

THE new range of window display units produced by the RKO-Radio publicity department to advertise films, due for immediate release, are well-built, artistic, adaptable jobs, with various designs suitable for different trades.

A manager, I would say, need only show a shopkeeper a picture of any one of these displays to get access to the best window in the premises. The demand will inevitably exceed the supply, so KINE. showmen are advised to get in touch with Aubrey Bustin, Radio exploitation manager, right away to reserve dates to coincide with their bookings of the films. The displays are supplied free to suitable situations.

So far as I can see, no known medium of exploitation has been left out of the MGM campaign book for "King Solomon's Mines," and there are some new ideas as well.

The breadth of the campaign can be gauged from the competition organised in conjunction with the East Africa office. The two first prizes are a three weeks' safari in East Africa. Free publicity, including double-crown posters, is offered.

Arrangements have been made with Gerrard and Son, 61, College Road, Camden Town, N., London, for the supply of stuffed animals, heads and other accessories at a reduced cost. Managers should apply to the firm direct for particulars.

Replicas of the Crown Jewels may be hired from Robert White and Sons, 57, Neal Street, London, W.C., at reasonable hire fees, and there is a contest throwaway for the children, a feature of which is membership to an Allan Quatermain "White Hunter" club. There is also a range of painting competition blocks, and a very comprehensive list of tie-up stills at 6d. each. Three pages are devoted to exploitation ideas.

You can hire 15-ft. by 3-ft. banners at 30s. a fortnight, native costumes at a guinea a week, and unmounted standees are available for as little as 3s.

Two of the new range of shop window display units provided by RKO-Radio, which can be adapted for a wide variety of tie-ups with local traders

THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Man from Nevada: A. Sidi, Regal, Levenshulme; W. Shaxted, Coliseum, Earslem.

Theatre Anniversary Celebrations: A. Sidi, Regal, Levenshulme; S. Hobart, Trocette, Bermondsey.

Personal Appearance: C. Dawson, Odeon, Newport, Mon.

Destination Moon: P. Sykes, Odeon, Kingswood; L. Tulley, Academy, Brighton; P. Jackson, Central, Maidstone; C. Kemble, Gaumont, Richmond; L. Chapman, Electric, Halifax; C. Farman, Dominion, Bispham, Blackpool.

The Dancing Years: T. Marshall, Shaftesbury, Leeds; J. Hart, Grosvenor, Glasgow; J. McDonald, Rex, Riddrie; T. Good, Picture House, Dennistoun; J. Burns, Plaza, Govan; S. McAree, Gainsborough, Bootle; R. Mitchell, Gaumont, Chorlton-cum-Hardy.

The White Tower: L. Chapman, Electric, Halifax; L. Mitchell, R/M, Princess, Barnsley; H. Saunders, Odeon, Prestwich, Manchester; R. Wood, Odeon, Hamilton; J. Wilkinson, New Coliseum, Whitley Bay.

The Woman with No Name: A. Alexander, A/M, Westover, Bournemouth.

Broken Arrow: L. Chapman, Electric, Halifax; T. Warner Crook, Casino, Liverpool; W. Shaw, Rivoli, Liverpool.

The Magnet: K. Lloyd, Odeon, Waterloo, Liverpool; R. Thynne, Odeon, Kemptown; E. Tucker, Odeon, Spalding; R. Wilmot, Odeon, Newcastle-on-Tyne; R. Porter, Odeon, Harrogate; A. Pavey, Odeon, Herne Bay; A. Wheeler, A/M, Odeon, Reading; J. Potter, Odeon, Leicester.

Let's Dance: V. Crawley, Odeon, Sevenoaks; W. Smith, Odeon, Halifax; L. Wilkinson, Odeon, Nottingham; R. Taylor, Astoria, Old Kent Road; J. Sanders, Odeon, Morecambe; E. Moore, Odeon, Bury St. Edmunds; J. Longbottom, Odeon, Middlesbrough.

Follow Your Star Singing Contest: A. Sidi, Regal, Levenshulme; F. Roberts, Theatre Royal, Preston; L. Grou, Ritz, Erith; A. Twigg, Kingsway, Hadleigh.

The Mudlark: A. Foster, Langham, Pinner; E. Mitchell, Majestic, Leeds; D. McGregor, New PH, Edinburgh; A. Stobie, Gaumont, Chadwell Heath; C. Kemble, Gaumont, Richmond; G. Pain, Gaumont, Glasgow; J. Kay, Gaumont, Southport; J. Brown, New Victoria, Edinburgh; M. Carney, Regent, Weymouth; A. Carpenter, Gaumont, Barnstaple; W. Richardson, Gaumont, Wimbledon; E. Willmott, Scala, Leeds; E. Sinnett, Ritz, Erith; S. Owen, Gaumont, Kentish Town; E. Seaton, Gaumont, Leyton; M. Trezise, Gaumont, Yeovil.

All Quiet on the Western Front: H. Burder, Odeon, Hereford; C. Watson, Majestic, Benwell, Newcastle.

All About Eve: J. Sackier, Odeon, Brighton.

When You're Smiling: R Honeyman, Regent, Edinburgh.

Outpost in Morocco—Bomba, the Jungle Boy: E. Snelling, Odeon, Guernsey.

The Jackpot: G. Walker, Palace, Aberdeen; E. Woodbridge, A/M, Odeon, Hove; J. Green, West End, Birmingham; R. Felton, Odeon, Wolverhampton; T. Green, Capitol, Cardiff; J. Ellis, Odeon, Chester; J. Hawke, Odeon, Ayr; W. Case, M/M, Odeon, Yeovil.

The Milkman—Saddle Tramp: F. Richmond, Odeon, Colwyn Bay; R. Hobdell, Odeon, Hatfield; R. Grimshaw, A/M, Odeon, Prestwich, Manchester; F. Jackson, Gaumont, Princes Park, Liverpool; A. Bridger, Ritz, Hythe; R. Wood, Odeon, Hamilton; T. Wooding, Prince's Hall, Shipley; T. Warner Crook, Casino, Liverpool; J. Moseby, Central, Cambridge; R. Brand, Ritz, Southend; Miss L. Watt, Odeon, Coatbridge; P. Excell, A/M, Odeon, Deal; Miss E. Holbrough, A/M, Palace, Erdington.

The Woman in Question: V. Crawley, Odeon, Sevenoaks; F. Richmond, Odeon, Colwyn Bay; A. Wheeler, A/M, Odeon, Reading; Miss L. Watt, Odeon, Coatbridge; R. Hobdell, Odeon, Hatfield; F. Baxter, Odeon, Chesterfield; E. Tucker, Odeon, Spalding; H. Wilson, City PH, Carlisle.

Theatre Publicity: J. Brook, Empire, Cardiff; A. Gray, Super, Oxford; D. Lee, Tatler, Nuneaton; K. Johnson, RAFCC, Ceylon; H. Burder, Odeon, Hereford; C. Allison, Rex, Motherwell; W. Lamb, A/M, Tivoli, Partick, Glasgow; D. Wood, Odeon, Welling; A. Russell, Reo, Fazakerley; A. Ayres, Savoy, Wandsworth; G. Masters, Playhouse, Guildford; W. Watson, Regal, Edinburgh; T. Rowland, Odeon, Alfreton; F. Tyler, A/M, Palace, Banbury; J. Tetlow, Palace, Droylsden, nr. Manchester; J. Lindsell, Regal, Uxbridge; J. Livingstone, Savoy, Cleveleys, nr. Blackpool; Miss L. Watt, Odeon, Coatbridge.

Fancy Pants: T. Warner Crook, Casino, Liverpool; J. Campbell, Odeon, Shettleston, Glasgow; H. Adams, Odeon, Godalming.

The Clouded Yellow: A. Foster, Langham, Pinner; L. Keede, Odeon, Reading; D. Hayden, A/M, Odeon, Hanley; L. Wilkinson, Odeon, Nottingham; C. Stead, Odeon, North Finchley; J. Sanders, Odeon, Morecambe; G. Lockyer, Odeon, Stafford; C. Dracott, Odeon, Manchester; E. Forgham, Lonsdale, Carlisle; R. Roberts, A/M, Odeon, Luton; J. Barry, A/M, Odeon, Wolverhampton; C. Wills, Odeon, Woolwich.

The Heiress: R. Honeyman, Regent, Edinburgh; A. Dawson, Odeon, Darlington; J. Drysdale, Capitol, Leith; J. Hindle, Palace, Rochdale.

Jolson Sings Again: Miss L. Watt, Odeon, Coatbridge.

Sunset Boulevard: R. Honeyman, Regent, Edinburgh; P. Bland, Odeon, Chichester; J. Drysdale, Capitol, Leith; C. Dawson, Odeon, Newport; E. Woodbridge, A/M, Odeon, Hove.

A Life of Her Own: R. Honeyman, Regent, Edinburgh; C. Scott, A/M, Gaumont, Exeter.

Union Station—Tripoli: C Smith, Regent, Brighton.

Portrait of Clare: E. Evans, Majestic, King's Lynn.

Public Relations: R. Honeyman, Regent, Edinburgh; J. Wilkinson, New Coliseum, Whitley Bay; C. Tester, Picturedrome, Eastbourne; E. Lawler, Ritz, Chatham; P. Levine, R/M, Forum, Kentish Town; D. Slane, Strand, Belfast; J. Lake, Savoy, Luton; J. Fisher, A/M, Piccadilly, Birmingham; A. Pavey, Odeon, Herne Bay; E. Hurry, Regal, Edmonton; P. Bland, Odeon, Chichester; A. McMillan, Tivoli, Glasgow; J. Stewart, Picture Palace, Parkhead; E. Lawler, Ritz, Chatham; L. Barry, Savoy, Lincoln; J. Power, Imperial, Walsall; G. Law, Palace, Arbroath; L. Webster, Savoy, Northampton; J. Bee, Odeon, Worcester; N. Edwards, New Coliseum, Liverpool; J. Openshaw, Regent, Old Swan, Liverpool; E. Woodbridge, A/M, Odeon, Hove.

Girl of the Year: L. Eaman, A/M, Scala, Leeds; P. Farmer, Odeon, West Wickham; G. Frewin, Gaumont, Rochester; R. Lane, Gaumont, Camden Town; A. Stobie, Gaumont, Chadwell Heath; W. Colson, A/M, Palladium, Ealing; J. Kaye, Prince of Wales, Harrow Road; P. Mills, Gaumont, Liverpool; E. Gislingham, Gaumont, Cheltenham; A. Kembery, Savoy, Uxbridge; S. Owen, Gaumont, Kentish Town; E. Nathan, Gaumont, Southall; H. Bedford, Gaumont, Derby.

Her Favourite Husband: J. Scardifield, Odeon, Deal; A. Kembery, Savoy, Uxbridge.

Woman on the Run—Wyoming Mail: C. Lloyd-Davies, Gaumont, Wolverhampton; E. Woodbridge, A/M, Odeon, Hove; M. Trezise, Gaumont, Yeovil; J. Saunders, Hippodrome, Colchester; F. Connett, Pavilion, Aldershot; A. Pavey, Odeon, Herne Bay; G. Newman, Cinerama, Perth; A Davids, Gaumont, Worcester.

My Blue Heaven: C. Lloyd-Davies, Gaumont, Wolverhampton; H. Stobo, Gaumont, Kirkcaldy; G. Skinner, A/M, Gaumont, Halifax; R. Girdler, Dominion, Hounslow; H. Robertson, Regal, West Norwood; A. Crisp, Haymarket, Norwich; A. Meacher, Gaumont, Clapham; W. Rodgers, Lido, Bradshawgate; E. Gislingham, Gaumont, Cheltenham; J. Dye, Empire, Dundee.

Treasure Island: D. Allison, Rio, Kirkcaldy; H. Wilson, City PH, Carlisle; J. Cole, Regal, Caversham, Reading; F. Gilliver, Hippodrome, Ripley.

State Secret: R. Mitchell, Gaumont, Chorlton-cum-Hardy; W. Gray, Regal, Kilmarnock; E. Crookes, Regal, Stirling.

Rocketship X-M: L. Dempster Paul, Cabot, Bristol; A. Higham Cowen, Casino, Herne Bay; W. Hughes, New Hall, Bargoed, Glam; B. Clifford, Perrymount, Haywards Heath; W. Fowler, Commodore, Liverpool; C. Watson, Majestic, Benwell; J. Batty, County, Lancaster; G. Barry, Coliseum, Walton, Liverpool; M. Wright, Empire, Longton, Staffs; S. Cole, Empire, Stockton-on-Tees.

Cage of Gold: E. Tucker, Odeon, Spalding; W. Colson, A/M, Palladium, Ealing; E. Gislingham, Gaumont, Cheltenham

A dignified display arranged by G. Frewin, Gaumont, Rochester, for THE MUDLARK (20th-Fox). It consists of a quad-sized picture of Irene Dunne as Queen Victoria, set in a gilded frame, backed by mauve crepe paper, with simple miniature credit cards

Mr. Music: P. Mills, Gaumont, Liverpool; E. Hurry, Regal, Edmonton; G. Blease, A/M, Gaumont, Birkenhead; T. Wilkins, Gaumont, Manchester; S. Owen, Gaumont, Kentish Town; G. Lockyer, Odeon, Stafford.

Frenchie: E. Gay, Odeon, Croydon; L. Keene, Odeon, Reading.

Mister 880: H. Shatwell, Gaumont, Grimsby; S. Murdoch, Corona, Liverpool; A. Dunn, Alhambra, Perth; J. Evans, Picture House, Harborne; T. Grazier, Arcade, Darlington.

For Heaven's Sake: J. Philcox, Odeon, Twickenham; A. Williams, A/M, Odeon, Whitton.

Skimpy in the Navy: L. Mitchell, R/M, Princess, Barnsley.

Christmas Treats: G. Walker, Palace, Aberdeen; C. Lloyd-Davies, Gaumont, Wolverhampton; E. Bailey, Rota, Denton; R. Honeyman, Regent, Edinburgh; C. Smith, Regent, Brighton; A. Sidi, Regal, Levenshulme; P. Sykes, Odeon, Kingswood; H. Pearce, Odeon, Boston; L. Tulley, Academy, Brighton; K. Lloyd, Odeon, Waterloo, Liverpool; F. Richmond, Odeon, Colwyn Bay; V. Crawley, Odeon, Sevenoaks; E. Rowling, Odeon, Guildford; A. Gray, Super, Oxford; G. Walker, Palace, Aberdeen; E. Mitchell, Majestic, Leeds; H Clayton - Nutt, Broadway, Eccles; W. Roberts, Astoria, Liverpool; A. Dawson, Odeon, Darlington; N. Edwards, New Coliseum, Liverpool; F. Baxter, Odeon, Chesterfield; R. Thynne, Odeon, Kemptown; H. Stobo, Gaumont, Kirkcaldy; S. McAree, Gainsborough, Bootle; A. Lewis, Regal, Handsworth; E. Anthony, Dominion, Harrow; R. Mitchell, Gaumont, Chorlton-cum-Hardy; J. Ellis, Odeon, Chester; H. Saunders, Odeon, Prestwich, Manchester; J. Saunders, Hippodrome, Colchester; C. Fowler, Winston, Slaithwaite; A. Southall, Popular, Derby; D. Hayden, A/M, Odeon, Hanley; J. Scardifield, Odeon, Deal; H. Shatwell, Gaumont, Grimsby; L. Brown, Capitol, Barking; J. Drysdale, Capitol, Leith; A. Twigg, Kingsway, Hadleigh; F. Pearman, Odeon, Balham; J. Alexander, Odeon, Dudley; T. Phillips, Gaumont, Luton; Miss O. Leduc, Luxor, Lancing; F. Jackson, Gaumont, Prince's Park, Liverpool; G. Bernard, Carlton, Norwich; J. Dickson, Regal, Falkirk; G. Leggatt, Playhouse, Montrose; L. Wilkinson, Odeon, Nottingham; J. Sanders, Odeon, Morecambe; J. Brown, T/M, Gaumont, Southport; A. Roy, Pavilion, Wick; V. Sims, A/M, Electra, Oxford; C. Dunbar, Picturehouse, Tain, Ross-shire; R. Romaine, Regal, Darlington; J. Philcox, Odeon, Twickenham; G. Pain, Gaumont, Glasgow; C. Allison, Rex, Motherwell; Miss L. Watt, Odeon, Coatbridge; M. Carney, Regent, Weymouth; E. Gislingham, Gaumont, Cheltenham; A. Heaton, Regal, Beverley; R. Helley, Regal, Bridlington; T. Jones, Regal, Cheltenham; W. Shaw, Rivoli, Liverpool; A. Russell, Reo, Fazakerley; H. Adams, Odeon, Godalming; T. Wilkins, Gaumont, Manchester; C. Dracott, Odeon, Manchester; E. Moore, Odeon, Bury St. Edmunds; D. Rogers, Palace, Malton; J. Longbottom, Odeon, Middlesbrough; G. Masters, Playhouse, Guildford; W. Ainger, Regal, Harrogate; T. Rowland, Odeon, Alfreton; A. Williams, A/M, Odeon, Whitton; F. Attoe, Tower, West Bromwich; E. Willmott, Scala, Leeds; G. Nimse, Odeon, Epsom; F. Smith, Regal, Bicester; D. May, Bristol, Edgbaston; A. Frost, Regal, Bexleyheath; T. Taylor, Brookfield, Poynton, nr. Stockport; E. Owen, Regal, Purley.

CLASSIFIED ADVERTISEMENT RATES

SITUATIONS VACANT .. 4d. per word
SITUATIONS WANTED .. 2d. „ „
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LONDON AND PROVINCIAL TRADE SCREENINGS

Continued from page 34

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
			NOTTINGHAM.			
Wed., Feb. 14	10 30	Scala	Cinderella	RKO-Radio ...	——	U
			SHEFFIELD.			
Tues., Feb. 13	10.30	Cinema House	Cinderella	RKO-Radio ...	——	U
,, ,, 13	10.30	Hippodrome ...	Pandora and the Flying Dutchman	Independent...	James Mason ...	A
Wed., ,, 14	10.30	Cinema House ...	The Late Edwina Black	Independent...	David Farrar ...	A
,, ,, 14	10.30	Gaumont ...	*The 13th Letter; Tito-New Ally ? (March of Time)	20th Century-Fox.	Linda Darnell ...	A
Thur., ,, 15	10.30	Gaumont	The Mating Season	Paramount ...	John Lund ...	U
,, ,, 15	10.30	Union St. P.P. ...	Rawhide	20th Century-Fox	Tyrone Power ...	A
Fri., ,, 16	10.40	Union St. P.P. ...	The Franchise Affair	AB-Pathe ...	Michael Denison	A
,, ,, 16	10.45	Cinema House	The Mask and the Sword	International	Viveca Lindfors	U
,, ,, 16	10.30	Gaumont ...	I'll Get You for This	Independent...	George Raft ...	A

* Denotes 20th Century-Fox's and RKO-Radio's Starred Showmanship Films for February

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Tues., Feb. 13	10.30	Studio One ...	Gambling House	RKO-Radio	Victor Mature ...	A
,, ,, 13	2.30	Hammer Theatre	The Last Frontier—Episodes 1 to 3, inclusive	Exclusive ...	Lon Chaney, jun.	U
,, ,, 13	10.45	Hammer Theatre	Ride 'Em Cowboy (Reissue) ...	Eros	Abbott and Costello	U
,, ,, 13	2.30	Private Theatre	Four shorts	GFD	——	—
,, ,, 13	11.00	Crown Theatre	Files from Scotland Yard	International	——	—
Wed., ,, 14	10.30	Odeon, Leics. Sq.	Pool of London	GFD	Bonar Colleano ...	A
,, ,, 14	10.30	Studio One ...	*Our Very Own	RKO-Radio	Ann Blyth ...	U
,, ,, 14	10.45	Rialto ...	To Have and to Hold	Exclusive ...	Avis Scott ...	A
,, ,, 14	10.45	Hammer Theatre	Nightmare (Reissue)	Eros	Brian Donlevy ...	A
,, ,, 14	2.30	Celluloid Theatre	Delightfully Dangerous (Reissue)	New Realm	Jane Powell ...	U
,, ,, 14	11.00	Pathe House, Theatre "C"	Pathe Pictorials, Nos. 339, 340 and 341	AB-Pathe ...	——	—
,, ,, 14	2.30	Pathe House, Theatre "C"	Red Stallion in the Rockies ...	AB-Pathe ...	Arthur Franz ...	U
,, ,, 14	2.30	Private Theatre	Five shorts	GFD	——	—
Thur., ,, 15	10.30	Studio One ...	Tarzan's Desert Mystery (Reissue)	RKO-Radio	Johnny Weissmuller	U
,, ,, 15	2.30	Hammer Theatre	Western Pacific Agent ...	Exclusive ...	Kent Taylor ...	A
,, ,, 15	10.45	Hammer Theatre	Frontier Badmen (Reissue) ...	Eros	Robert Paige ...	U
Fri., ,, 16	10.30	Studio One ...	The Saint in New York (Reissue)	RKO-Radio	Louis Hayward ...	A
,, ,, 16	10.45	Hammer Theatre	The Devil's Pipeline (Reissue) ...	Eros	Richard Arlen ...	A
BIRMINGHAM.						
Tues., Feb. 13	10.30	West End ...	I'll Get You for This	Independent...	George Raft ...	A
,, ,, 13	10.30	Futurist ...	Rawhide	20th Century-Fox	Tyrone Power ...	A
Wed., ,, 14	10.30	West End ...	Curley; Festival of Sport ...	Eros	Larry Olsen ...	U
Thur., ,, 15	10.30	West End ...	Ski Patrol	Eros	Philip Dorn ...	A
,, ,, 15	10.30	Forum	The Franchise Affair	AB-Pathe ...	Michael Denison	A
Fri., ,, 16	10.30	West End ...	The Mating Season	Paramount ...	John Lund ...	U
CARDIFF.						
Tues., Feb. 13	10.30	Olympia ...	Ski Patrol	Eros	Philip Dorn ...	A
,, ,, 13	10.30	Odeon	I'll Get You for This	Independent...	George Raft ...	A
,, ,, 13	10.45	Park Hall ...	Harmony Inn	Columbia ...	Roy Acuff ...	U
Fri., ,, 16	10.30	Capitol	The Long Dark Hall	British Lion	Rex Harrison ...	A
,, ,, 16	10.30	Park Hall ...	Tarzan's Desert Mystery (Reissue)	RKO-Radio ...	Johnny Weissmuller	U
,, ,, 16	10.30	Olympia ...	The Franchise Affair	AB-Pathe ...	Michael Denison	A
,, ,, 16	10.45	Empire	*The 13th Letter; Tito—New Ally? (March of Time)	20th Century-Fox	Linda Darnell ...	A
GLASGOW.						
Tues., Feb. 13	10.30	Gaumont ...	Ski Patrol	Eros	Philip Dorn ...	A
,, ,, 13	10.45	Green's Playhouse	The Mask and the Sword... ...	International	Viveca Lindfors	U
,, ,, 13	11.00 & 2.30	Own Theatre ...	Rawhide	20th Century-Fox	Tyrone Power ...	A
Wed., ,, 14	10.30	La Scala ...	Frontier Badmen (Reissue) ...	Eros	Robert Paige ...	U
,, ,, 14	10.30	Gaumont ...	Cinderella	RKO-Radio	——	—
Thur., ,, 15	10.30	Gaumont ...	Nightmare (Reissue)	Eros	Brian Donlevy ...	A
,, ,, 15	10.30	La Scala ...	The Mysterious Desperado ...	RKO-Radio	Tim Holt ...	A
,, ,, 15	11.00 & 2.30	Own Theatre ...	*The 13th Letter; Tito—New Ally? (March of Time)	20th Century-Fox	Linda Darnell ...	A
Fri., ,, 16	10.30	Gaumont ...	The Long Dark Hall	British Lion	Rex Harrison ...	A
,, ,, 16	10.30	La Scala ...	The Devil's Pipeline (Reissue) ...	Eros	Richard Arlen ...	A
LEEDS.						
Tues., Feb. 13	10.30	Ritz	Kim	MGM ...	Errol Flynn ...	U
,, ,, 13	10.30	Majestic ...	The Mating Season	Paramount ...	John Lund ...	U
,, ,, 13	10.30	Scala	*The 13th Letter; Tito—New Ally? (March of Time)	20th Century-Fox	Linda Darnell ...	A
Wed., ,, 14	10.30	Ritz	The Franchise Affair	AB-Pathe ...	Michael Denison	A
,, ,, 14	10.30	Odeon	I'll Get You for This	Independent...	George Raft ...	A
Thur., ,, 15	10.30	Majestic ...	Curley; Festival of Sport ...	Eros	Larry Olsen ...	U
,, ,, 15	10.45	Tower	The Mask and the Sword	International	Viveca Lindfors	U
Fri., ,, 16	10.30	Majestic ...	The Great Missouri Raid	Paramount ...	Wendell Corey ...	A
,, ,, 16	10.30	Odeon	Rawhide	20th Century-Fox	Tyrone Power ...	A
LIVERPOOL.						
Tues., Feb. 13	10.30	Trocadero ...	The Long Dark Hall	British Lion ...	Rex Harrison ...	A
,, ,, 13	10.30	Odeon	Ski Patrol	Eros	Philip Dorn ...	A
Wed., ,, 14	10.30	Trocadero ...	The Great Missouri Raid	Paramount ...	Wendell Corey ...	A
,, ,, 14	10.45	Majestic ...	Rawhide	20th Century-Fox	Tyrone Power ...	A
Thur., ,, 15	10.45	Scala	Passionnelle	Grand National	Odette Joyeux ...	X
,, ,, 15	10.45	Trocadero ...	*The 13th Letter; Tito—New Ally? (March of Time)	20th Century-Fox	Linda Darnell ...	A
Fri., ,, 16	10.30	Forum	Kim	MGM ...	Errol Flynn ...	U
MANCHESTER.						
Tues., Feb. 13	10.30	Odeon	The Long Dark Hall	British Lion ...	Rex Harrison ...	A
,, ,, 13	10.45	Theatre Royal ...	Ride 'Em Cowboy (Reissue) ...	Eros	Abbott and Costello	U
,, ,, 13	10.45	Gaumont ...	The Great Missouri Raid	Paramount ...	Wendell Corey ...	A
Wed., ,, 14	10.45	Gaumont ...	*The 13th Letter; Tito—New Ally? (March of Time)	20th Century-Fox	Linda Darnell ...	A
,, ,, 14	10.45	Theatre Royal ...	Harmony Inn	Columbia ...	Roy Acuff ...	U
Thur., ,, 15	10.45	Odeon	Rawhide	20th Century-Fox	Tyrone Power ...	A
NEWCASTLE.						
Mon., Feb. 12	10.30	Grainger ...	Cinderella	RKO-Radio ...	——	U
Tues., ,, 13	10.30	Odeon	The Long Dark Hall	British Lion ...	Rex Harrison ...	A
,, ,, 13	10.45	Essoldo ...	Atom Man Versus Superman—Episodes 1, 2, 3 and 15	Columbia ...	Kirk Alyn ...	U
,, ,, 13	10.30	Haymarket ...	The Franchise Affair	AB-Pathe ...	Michael Denison	A
,, ,, 13	10.30	Pavilion ...	The Mysterious Desperado ...	RKO-Radio ...	Tim Holt... ...	U
,, ,, 13	10.30 & 3.00	Own Theatre	*The 13th Letter; Tito—New Ally? (March of Time)	20th Century-Fox	Linda Darnell ...	A
Wed., ,, 14	10.30	Haymarket ...	One Wild Oat	Eros	Robertson Hare	A
,, ,, 14	10.45	Essoldo ...	The Mask and the Sword	International	Viveca Lindfors	U
Thur., ,, 15	10.30	Odeon	Ski Patrol	Eros	Philip Dorn ...	A
Fri., ,, 16	10.30 & 3.00	Own Theatre ...	Rawhide	20th Century-Fox	Tyrone Power ...	A

* Denotes 20th Century-Fox's and RKO-Radio's Starred Showmanship Films for February

Continued on page 33

HIGHLIGHTS OF LONDON SHOWS

As a guide to exhibitors the films to be trade shown in London are briefly described below.

"Gambling House" (*RKO-Radio*).—Drama, set in New York City, concerning a young man who, on the look-out for an "easy living," is faced with deportation, but is rehabilitated by a young social worker with whom he is in love.

"The Last Frontier" (*Exclusive*).—Western chapter play about Indian aggression, smuggling of firearms and a gold strike.

"Ride 'Em, Cowboy" (*Eros*).—Abbott and Costello comedy, first reviewed in KINE., January 29, 1942, describing the comedians' slapstick antics out West.

"Pool of London" (*GFD*).—Story of the members of the crew of a cargo steamer berthed in the "Pool" for three days. Bonar Colleano, a "smart alec" sailor engaged in small-scale Customs evasion, becomes involved in murder.

***"Our Very Own"** (*RKO-Radio Starred Showmanship Film for February*).—Family-life story telling how the middle daughter, Joan, jealous of the attention her sister Gail is receiving, tries to win away the affections of her boy friend and the repercussions when she discloses that her sister is an adopted child.

"To Have and to Hold" (*Exclusive*).—Domestic drama of estranged husband and wife, the latter remaining faithful because of husband's disability.

"Nightmare" (*Eros*).—Espionage war thriller with Anglo-American setting, first reviewed in KINE., December 24, 1942.

"Delightfully Dangerous" (*New Realm*).—Reissue, first reviewed in KINE., April 5, 1945, about a young student who gets her elder sister into musical comedy.

"Tarzan's Desert Mystery" (*RKO-Radio*).—Reissue, first reviewed in KINE., February 10, 1944, in which Tarzan defeats two Nazi agents.

"Western Pacific Agent" (*Exclusive*).—Railroad drama telling of the man-hunt to find the killer of a railroad paymaster.

"Frontier Badmen" (*Eros*).—Western reissue, first reviewed in KINE., April 20, 1944. It's about cattle rustlers who are defeated by three cowboys.

"The Saint in New York" (*RKO-Radio*).—Reissue, first reviewed in KINE., July 14, 1938, describing the adventures of Simon Templar, "The Saint."

"The Devil's Pipeline" (*Eros*).—Oilfields melodrama, first reviewed in KINE., December 4, 1941.

"Red Stallion in the Rockies" (*AB-Pathé*).—Cinecolor outdoor drama featuring wonder horse "Red Stallion."

GENERAL RELEASES FOR FEB. 12

AB-Pathé.—"Triggerman," American (U), 4,813 feet; "Murder Without Crime," British (A), 6,816 feet.

Columbia.—"711 Ocean Drive," American (A), 9,144 feet; "The Lost One," Italian (U), 7,274 feet.

International.—"Four Days' Leave," Swiss-American (U), 8,337 feet.

MGM.—"Grounds for Marriage," American (U), 8,046 feet; "Watch the Birdie," American (U), 6,381 feet.

RKO-Radio.—"The Secret Fury," American (A), 7,680 feet; "Walk Softly, Stranger," American (A), 7,301 feet.

20th Century-Fox.—"Love That Brute," American (A), 7,612 feet; "Fighting Man of the Plains," American (U), 8,449 feet.

LATE EXTRA

Friday, February 9.

10.30 a.m., Century Theatre.—"Spotlight at the Fair," "Spotlight on the Danger Men" (British two-reelers) (20th Century-Fox).

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